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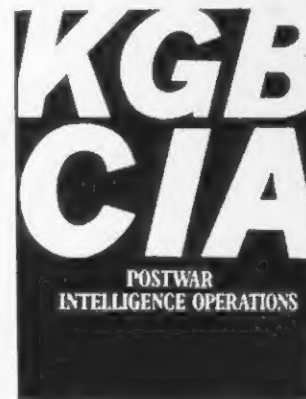
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Our cover illustration shows a recreation of a late 15th century footsoldier — see article beginning on p. 11. (Photo: John Howe)

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We welcome to our pages in this issue **Stephen Bull**, author of our article on how grenades were actually used in the trenches of the Great War. Stephen was born in 1960, and graduated from the University of Wales with a BA(Hons) in History in 1981, since when he has been studying for a Ph.D. on the weaponry of the English Civil War, under Prof. Anglo of University College, Swansea. Since 1984 he has worked at the National Army Museum, originally on a long-term fortifications project, but more recently in the Weapons Department.

Frederick Wilkinson, our auction rooms columnist, is one of the best-known names in the world of arms and armour collecting and publishing. After Royal Air Force service in Bomber, Coastal and Fighter Commands, Fred trained as a teacher specialising in history. This led to an interest in arms and armour; to membership of the Arms & Armour Society; to the post of Honorary Secretary, and finally to the Presidency of that Society, a post he still holds. After leaving teaching Fred worked with the arms and armour department of Sotheby's, and is still one of their consultants; he is at present under contract to The Royal Armouries, HM Tower of London. The author of many books, he is also Vice-President of the Historical Breech-Loading Small-Arms Association; and lectures to many groups, including police forces.

Stephen Greenhill, our film and video columnist, is a professional statistician, currently in the field of education. He reviews films for magazines and local radio, and has published a number of articles on the depiction of war in the cinema; 'MI' confidently hope to offer readers something more substantial from Stephen's pen than his regular columns in the not too distant future. His main area of interest is 19th century American history, especially the Civil War, from which he has a small but growing collection of artefacts.

Binders

A note to the reader worried by the manufacturer's instructions: no, dear reader, it is not *compulsory* to tear off the covers before inserting your copies of 'MI'. These standard instructions were written for use with journals other than ours; you will naturally want to preserve 'MI' covers, and can do so by merely easing the staples on the outside of the spine with a penknife until the metal strip fits through them.

Motorbooks

We learn that there is good news for enthusiasts in the Oxford and Bournemouth areas, where Motorbooks — the well-known military bookshop in St. Martin's Court, WC2 — have acquired two new outposts of empire where readers can order the complete Motorbooks inventory. Details can be found in their advertisement on p. 51 of this issue.



Stephen Bull

Frederick Wilkinson



Stephen Greenhill

Model Artillery

As a result of their success at the September Euromilitaire, Kencrafts of 5 Church St., Folkestone, Kent T20 1SE have opened a permanent sales outlet for their wood and metal model cannons, available in kit or finished form. Display bases and cases are also available. An SAE, or a phone call to 0303-45876, will bring further details.

Errata

K. P. Grubb kindly points out a small error in our piece on the sculptures of C. S. Jagger ('MI' No. 5): the Naval Lewis gunner and Army Vickers gunner in fact flank the entrance to the courtyard at Portsmouth's main War Memorial close to the Guildhall, and are not at Southsea, as stated. The Southsea Common memorial to the naval dead of two World Wars does not feature figures.

Information wanted

Mr. T. H. McK. Clough, Keeper of Rutland County Museum, Catmose St., Oakham, Rutland, Leics. LE15 6HW would be glad to hear from anyone who can help with a long-term exhibition on the Volunteer Soldier in Leicestershire and Rutland. Readers who know of relevant surviving uniforms, accoutrements, pictures or other documentation are asked to write to him.

Mr. A. M. Carr-Gomm, 70 Warwick Gdns., London W14 is researching the movement of troops by canal, particularly in 1790-1840, and seeks period illustrations of the military use of canal boats.

Viking Ships

From 1 May to 30 September the St. Saviour's Archaeological Resource Centre in York are presenting an exhibition on Viking shipbuilding and seamanship, including models, a full-scale replica of the Gokstad *faering*, artefacts from Oseberg, and other interesting items. **MI**

Video releases:

'Waterloo' (Columbia: U)
'War and Love' (MGM/UA: 18)
'The World at War' (Thames TV)

The battle of Waterloo has featured in many films; but never so spectacularly as in *Waterloo* (1970), the Italian/Soviet co-production produced by Dino de Laurentiis and directed by Sergei Bondarchuk, who had previously written, directed and starred in the Russian version of *War and Peace*.

The film deals fleetingly with Napoleon's exile to Elba in 1814, and Louis XIV's flight from Paris when he hears of Napoleon's return. There is a brief glimpse of the battle of Ligny where the Prussians are forced to retreat; but the fighting at Quatre Bras is only referred to, after which we see the rain-sodden British army withdrawing to Waterloo.

The second half of the film deals with the battle itself, and all the main phases are well represented. Particularly noteworthy is the way the film shows how the weather influenced its course, the mud from the previous night's downpour preventing Napoleon from placing his artillery until late in the morning, costing him precious hours.

During the battle sequences men become covered in mud, burnt powder and blood. Buildings burn, and clouds of thick smoke roll over the field. For the final scenes Bondarchuk ordered his entire army of extras to lie down, to simulate the effect of a corpse-strewn battlefield. He briefly suggests the Belgian ghouls looting the bodies of invaders and defenders alike.

Fortunately, the two main characterisations are not overwhelmed by the spectacle. Rod Steiger plays Napoleon as an ill man, who nonetheless has implicit faith in himself and for whom defeat is inconceivable. Christopher Plummer gives a witty performance as Wellington, condescending towards his troops, but confident in them.

Nevertheless, the film ultimately lacks the personal drama which would have prevented it from being so reminiscent of an illustrated history lesson. The two great leaders never meet, of course; and rarely confide in their immediate subordinates. Insufficient time is spent on developing characters among the lower ranks. The battle is presented as a series of spectacular set-pieces, but lacks the tension which would

arise from empathy with any of those involved in the actual fighting. The uniforms and equipment are most accurate, but can only be fully appreciated on the large screen for which the film was intended.

Moshe Mizrahi's *War and Love* (1986) is based on Jack P. Eisner's autobiographical book *The Survivor*, which charted his experiences as a teenager in the Warsaw Ghetto and in Auschwitz. It begins in the summer of 1939, when Jacek is in love with a girl named Halina. Their world is shattered when the Germans bomb the city, and later occupy it. The Jews are herded into the Ghetto that November — 500,000 of them, in an area built to accommodate a tenth of that number. Halina escapes to live with Christian friends in an Aryan district, while Jacek and his friends risk death by climbing over the walls to bring in food. Jacek and Halina join the Jewish Underground, and fight against tanks in the streets during the Ghetto Uprising of April 1943. Eventually they are caught, sent to Auschwitz with thousands of others, and separated. From then on all Jacek's resources are directed towards survival until such time as he can search for Halina.

Any feature film attempting to deal with the Holocaust has to overcome the problem of representing the repellent facts within an entertainment framework. Eisner, who has instigated several projects relating to this subject, produced the film himself in order to retain creative control. Inevitably, the result will not please everybody; and some will regard the historical background as inappropriate to a story of teenage love. However, the film successfully avoids most of the soap opera antics which characterised the television series *Holocaust*. It is well acted by members of the Warsaw Jewish Theatre, and benefits from location shooting both in Budapest, which stands in for Warsaw, and at Auschwitz. The film is the first feature to have scenes shot at Auschwitz; and the sight of the entrance, so familiar from documentaries, lends a chilling authenticity. The Ghetto and concentration camp scenes are handled with discretion, showing the inhumanity while avoiding lurid sensationalism.

Those interested in the Second World War will doubtless be watching the magnificent Thames TV documentary series *The World At War*, which is currently being

continued on p. 9

IN OUR NEXT ISSUE:

The work and methods of Britain's finest Victorian 'battle artist' . . . Uniforms and insignia of crack units from World War II, and the 1980s . . . A previously unpublished British Napoleonic hussar uniform . . . and more! AVAILABLE LATE JULY — ORDER YOUR COPY WITHOUT DELAY!

LETTERS

We will be glad to publish readers' letters which advance the information given in our articles; and to pass on to contributors queries more suitably dealt with by private correspondence. We reserve the right to select, for reasons of space, only the most relevant passages for publication. Please address letters to our editorial box number, given on p. 5, and mark envelope 'Letters'.

British officers' dress, 1800-15

Firstly may I congratulate you and your team on the publication of your excellent new magazine.

Secondly, may I offer a few observations to supplement those given in Philip Haythornthwaite's enjoyable articles on Peninsular War dress ('MI' Nos. 2 & 3):

Officers' lace

All infantry regiments can be divided into those whose officers wore gold or silver lace on their tunics and those which did not. The following wore lace: all Foot Guards, 2nd, 7th, 11th, 22nd, 23rd, 24th, 25th, 42nd, 45th, 54th, 63rd, 68th, 69th, 70th, 79th, 92nd, 93rd, 101st of Line; and all KGL battalions. The following did not: 3rd, 6th, 9th, 19th, 27th, 28th, 29th, 31st, 32nd, 34th, 35th, 36th, 38th, 39th, 43rd, 52nd, 53rd, 57th, 60th. (Bns. 1-4), 61st, 71st, and 85th.

I would dispute the description of the 45th Light Company officer's uniform ('MI' No. 3 p. 27) as being 'without major regimental peculiarities': the lace edge to the collar and pockets is far from usual and to the best of my knowledge these features were only found in the Foot Guards, 45th, 54th and 63rd Line regiments.

Officers' buttons

Officers' buttons, which matched the regimental lace in silver or gilt, were arranged evenly or in pairs, with the exception of the 3rd Foot Guards, who wore theirs in threes. Most regiments wore four buttons on each cuff, four on each pocket flap, and ten for each side of the lapel. The exceptions are the 3rd Foot Guards (details unknown) and the 71st, who wore 12 evenly spread buttons for each lapel.

Buttons were also worn on either side of the collar in various configurations. Regiments with evenly spaced buttons usually had a single one on each side, though the 71st wore two. Of the many regiments with buttons set in pairs, the following wore single collar buttons: 2nd, 9th, 19th, 28th, 29th, 32nd, 34th, 36th, 39th, 46th, 52nd, 57th, 60th, 61st, 63rd, 68th, 69th, 79th, 83rd, 92nd, and 101st. The following wore pairs: 7th, 11th, 24th, 38th, and 54th. The 45th of Line, and 1st and 2nd Foot Guards wore none.

Facing colours

One last curiosity lies with the 39th, who appear to have worn a tunic with lapels backed in red and not the facing colour. The collar and cuffs are of green, as one would expect.

Sources

The foregoing details have been collected from surviving examples, contemporary pictures and reliable sources. They are by no means



exhaustive, and no doubt details changed between 1800 and 1815. Finally, should anyone have further details, perhaps they would write in and share them.

Capt. P. J. Horsfield
BFPO 53

Philip Haythornthwaite writes: Capt. Horsfield makes many interesting comments, all of which will be of benefit to readers. Although a number of the regiments he mentions did not serve in the Peninsula (and thus were outside the scope of the original article), a few additional comments may be of use.

There is much conflicting evidence regarding the arrangement of officers' lace and buttons, and as Capt. Horsfield remarks, it is likely that styles changed within regiments throughout the period. To take some examples at random: in the 20th Foot, a portrait of Lt. Col. Stevens shows neither buttons nor lace upon the collar; yet a portrait of Ensign Wade shows a stitched 'twist' loop on the collar but no button: a somewhat unusual configuration. One case mentioned by Capt. Horsfield is so unusual (the 71st wearing 12 buttons on each lapel) that by way of confirmation, readers may be interested to see the accompanying portrait of Lt. Donald Campbell which does, indeed, show a large number of buttons (conceivably even exceeding 12 on each lapel). Yet even this was not universal, as two further distinct varieties are shown in portraits dating from the end of the Peninsular War. Lt. Col. Charles Cocher is shown wearing a jacket with buttons set evenly upon the lapels (though almost certainly not so close as to accommodate 12 on either side), two buttons on each side of the collar, and no lace (see *Journal, Society for Army Historical Research*, Vol. XLIX, 1971, p. 12); yet Sir George Napier's portrait, painted at about the same time, has buttons set in pairs in the usual manner, and a single button on each side of the collar! (See *The Highland Light Infantry*, L. B. Oatts, London 1969).

An even more unusual uniform was worn by the 73rd Foot (again, not a Peninsular regiment and thus not covered in the original article), which except for the facing colour (dark green) was exactly like that of the Foot Guards, i.e. with collar, lapels, cuffs, turnbacks and pockets edged with broad gold lace of Guards' pattern, with no buttons or loops on collar or cuffs. (*Scottish United Services*

Museum: see JSAHR XX, 1941, p. 122). An extant jacket reveals the lapel-buttons to be spaced singly, and to have four buttons on each pocket flap, despite Buckmaster's pattern-book which states that no buttons should be present on the pockets. Typical of the variations which existed is the fact that this pattern-book states that the turnbacks should be edged with green (whereas the known example has gold lace edging); and the pattern-book is not even clear about the collar decoration, stating that it should have '1 (or probably none)' twist holes! Thomas Morris' *Recollections* notes the similarity between the uniform of the 73rd and the Foot Guards being so striking that the latter objected, resulting in an order that the gold lace should be removed from the skirts to prevent officers of the 73rd from being mistaken for Guardsmen. (And thus perhaps resulting in the green turnback-edging recorded by Buckmaster?)

At least one other regiment aped the Foot Guards, judging from the *Inspection Return of the 2nd Bn. 11th Foot in May 1808*:

'Officers wear lace on their coats exactly in imitation of the frock uniform of the Guards, which is not usual in other regiments of the Line, and from the facings being dark green gives from the gold lace so put on the appearance of the uniform of the Guards.'

Whether this uniform was retained into the period of the 11th's Peninsular service is unknown.

These details provide two more examples to be added to Capt. Horsfield's list of units which had lace edging to collars, etc. In that the 45th was one of only a limited number to have such lace, the phrase 'without major regimental peculiarities' was perhaps not well-chosen; though in the context of light company uniforms, other features (head-dress, sabre, wings, etc.) did follow 'standard' patterns, unlike those of many regimental light companies.

Chota Sahib

Sid Horton was kind enough to mention me in your recent article on 'Chota Sahib' ('MI' No. 5) . . . That my business has got off the ground is due in no small part to Sid's unselfish help. He commissioned a figure from me . . . at a time when things were very slow and no one wanted work from an unknown sculptor . . . He has been a constant source of advice, encouragement and constructive criticism . . . When a fellow trader remarked that my figures were 'far too like Sid Horton's'. I merely thanked him for the compliment.

Alex Williams
Cheshire Volunteer
Helsby, Cheshire

C. S. Jagger

Thank you for publishing the article on Jagger ('MI' No. 5). His bronze soldiers, so powerful and dignified, encased in clothes of iron and mud, with their terrible lost faces, moved me deeply. And the bas-relief 'No Man's Land' tempted me to burn my brushes and give up illustrating. There is no military illustrator or sculptor working today, in any scale,

who can touch the immense sensitivity and power of Jagger's figures. G. A. Embleton

Grandson, Switzerland

'Highland' vs. 'Irish'

Let me say how much I have enjoyed your publication. I look forward to future issues: keep up the good work.

Richard Brzezinski ('British Mercenaries in the Baltic'; 'MI' No. 6) notes apparently confusing references in 16th and 17th C. sources to Scottish 'Highland' dress as 'Irish'. Prof. Hugh Trevor-Roper, in an illuminating article ('The Invention of Tradition', ed. E. Hobsbawm & T. Ranger, Cambridge University Press, 1983; pp. 15-41) explains that before the later years of the 17th C. the Highlanders . . . did not form a distinct people. From the late 5th to the mid-18th C. the people of the Western Highlands were linked both racially and culturally to Ireland . . . tracing their lineage to the 5th-C. Scots of Ulster. Their traditions and dress were those of Ireland. Even in the 18th C. the Gaelic language spoken in the Western Isles was regularly described as 'Irish'. Not until the 16th C. do writers record any peculiarities in the 'Irish' dress of the Highlanders; as late as 1715 [Highlanders of the Jacobite army were described by an observer as wearing] a single close-fitting garment which seems to have been the *leine* or long 'Irish' shirt . . . of one colour, to below mid-leg, worn only with a belt . . . For contemporaries to describe the dress of early 17th-C. Highlanders — indeed, the men themselves — as 'Irish', was quite understandable.

G. A. Steppler
Hendon, NW4

First anniversary

'MI' No. 6 sees the completion of the first year of publication. As a subscriber from the start, I believe congratulations and thanks are due. . . You have achieved a periodical of quality, which is handsomely presented, appears on its due date, and always contains a variety of material. Obviously, every article cannot appeal to each reader's particular bent; but all deserve attention because of the knowledge and careful research displayed. I am neither a medievalist nor a modernist; yet I have found such articles interesting — so 'MI' has performed a service in widening my, and perhaps others', horizons. It has shown originality in choice of contributions; and I welcome the cultivation of the largely untitled field of military art — particularly in Julian Freeman's piece on Great War sculptures, and Philip Haythornthwaite's on Napoleonic prints.

It is to be hoped that everybody who has derived pleasure from the magazine will continue their support to ensure its continuance; and that any new reader seeing this letter will realise what he has been missing, and hasten to join those of us who have appreciated it.

Michael Barthorp
Jersey, CI

(Many thanks to Mr Barthorp, and to those other readers who have sent their kind encouragement. Ed.)

The Medieval Footsoldier 1460–85:

(1) Livery Coats and Badges

CLIVE BARTLETT and
GERRY EMBLETON

The Scottish Archer Guard of King Charles VII of France in their sleeveless livery jackets of pink, green and white, elaborately embroidered with silver tracery, and worn over an armour of mail, brigandines and some plate. (See also p. 15). Note the matching plumes on the visored sallets. This is an excellent example of just how uniform the livery of royal and noble households could be. From a painting of the Adoration of the Magi by Jean Fouquet. (Musée Condé, Chantilly; Photographie Giraudon)

This article is the first in a series outlining in more detail than our previous study of the English archer ('MI' Nos. 1 and 2) some of the typical dress and equipment of a footsoldier between c. 1460 and 1485 — a period of frequent campaigns both on the Continent and in England. Although many of the references will be taken from English texts, the similarity of fashion throughout Europe at this time — clearly shown in different national manuscripts — allows us to believe that apart from any specific national characteristics remarked upon, the material which follows is applicable to all north-west European soldiery of the day.

TYPES OF SOLDIERS

It is perhaps best to begin by classifying the footsoldiers of the late 15th century into their three main types so that in the pages which follow we can refer to them simply by these classifications.

Firstly, the 'household soldier' was a permanent employee of a household, recruited because of his expertise. His skills, and his equipment, are likely to have been above average.

Secondly, the 'retainer' — one who was retained: this term covers those who owed allegiance to a lord because of landed ties; who were recruited from among professional soldiers at need; and — especially in England — those who were paid an annuity for their service when demanded, and those who under the 'livery and maintenance' system served when required in exchange for 'goode lordeshippe' and protection from the law. The retainer was often obliged to serve not only in person, but also with as many 'friends, tenants or well willers' as he could raise, or as accorded with his rank. The household soldiers and retainers could provide a lord who owned

extensive lands with a personal army running into thousands.

Thirdly there were the 'levies': those raised from among the mass of the male population in the towns and countryside in times of national defence or foreign war.

THE LIVERY JACKET

If the history of uniform can be seen in anything, it is in the 'livery jacket'. However, this subject has never been investigated or published in any depth; and, as with most medieval military history, the evidence is sketchy. It is extremely rare for contemporary illustrations to show the jackets in detail; and, of course, there are no surviving examples. This article cannot hope to be definitive, therefore; but we hope that it may at least generate further investigation into the subject. The first question to arise is that of:

Issue

It does not seem that jackets were made in bulk and stored for issue when the need arose. As yet, no will or other document has been seen which lists such a store, even for a





The livery jackets in this illustration are examples of what could perhaps be called the first European national uniforms. The English (left) are shown in white jackets with the red cross; the French in either green, blue or tawney jackets with the white cross. The jackets represent what we mean when we refer to 'simple' jackets, and are good representations of an item which, from its frequent appearances in MS illustrations, became very common in the later 15th century. Usually associated with soldiers in a national army on campaign, English examples are also to be seen in illustrations of royal household attendants 'at home'. Their issue to the mass of professional and levied soldiery when enlisted in the national army can be seen as a logical extension of the household system outlined in the text.

Any foreign soldier serving in another army would have worn that army's livery jacket. At the siege of St. Aubin in 1488 the many thousands of Bretons who fought under the Duke of Orleans as allies of the English under Sir Edward Woodville wore the white coat and red cross; and the English archers who served under Charles the Bold of Burgundy wore his livery of blue and white with the 'fiery' St. Andrew's cross badge. (MS 6 f. 243 The Battle of Agincourt; collection of Lambeth Palace Library)

national army. In England, Sir John Fastolf (d. 1459) did purchase yearly 'to the value of more than £100' hundreds

of yards of red and white cloth from his tenants at Castle Combe, to make jackets for his soldiers; but it seems likely that this may have been primarily to stimulate industry on that manor. Generally the issue jackets can be seen as part of the 'livery system'; so it is necessary to outline what is meant by livery, and the part clothing played in it.

Under the medieval household system, any item pertaining to that household which a servant, of any rank, was issued, or to which he was entitled, extra to his wages, came under the classification of 'livery' (from the old French, *livrée* = an allowance). Hence, the 'livery bows' and arrows issued to archers in time of war through officers of the Royal Household. The term also came to encompass the men themselves, and the chosen colours of the household. Any allowance of clothing was therefore simply part of that entitlement, and a supplement to the recipient's own wardrobe.

This gift of clothing was not only from lord to servant; it was a widespread practice throughout medieval society,

in all classes. The king and nobles often gave such gifts to members of their own families, or to visiting dignitaries. In fact, it was not uncommon for an entire noble family to wear gowns and dresses of the same rich material, with domestic seniority outlined in some way, usually in the quantity of material used and the quality of the fur trimmings. Variations in cut and quality were used as an indication of rank throughout a household; and while, obviously, the value of material given to servants would not be near to that worn by a family member, it behoved a lord to advertise his importance to the world by the number of expensively attired attendants whom he could display.

To all ranks in a household, these gifts could be in the form either of a finished article or, often, of lengths of material which a (household?) tailor or seamstress could make up for them. In both cases, the clothing of a servant or soldier would have been to a stipulated design; the examples of liveried attendants found in many illustrations clearly show the

attire as being of a uniform cut and style.

For the household soldier, like the other servants, the clothing allowance was generally issued twice a year: once at Christmas, and once at Pentecost (Whitsun). Usually each issue consisted of a single coat or gown; but additional clothing could be granted — sometimes a pair of hose, or sometimes as in an ordinance of 1478 which granted the 'Kings Watch' of Edward IV 'watching clothes' (perhaps cloaks?) in addition to their 'wynter and sumer' wear. For an especially valued household soldier the gifts could be more numerous and more frequent — e.g. to Sir John Howard's archer Daniel (see 'MI' No. 1 p. 15).

Retainers very probably received their jackets through an extension of this system: initially when the pledge of allegiance was made, and thereafter at similar intervals to the household soldier. How far the cut and quality matched those of the household soldiers can only be surmised, but it seems logical to assume that the same basic designs were followed.

Sometimes, however, men were enlisted at such short notice that the jackets would have to have been made up very quickly. A letter from John Howard, Duke of Norfolk to John Paston in 1485, on hearing from Richard III at Nottingham of the landing of Henry Tudor, provides an example. Howard set a rendezvous at Bury St. Edmunds 'uppon Tewesday nyght and that ye brynge with yow seche company of tall men as ye may goodly make at my cost and charge be seyde [besides] that ye have promised the Kyng, and I prey yow ordeyne them jakets of my levery and I shall contente yow [i.e. settle up] at your metyng with me. . .'. The 'Tewesday nyght' was that of 16 August. Richard had received the news on the 11th; if he had sent to Howard immediately it must have taken at least a full day for the message to reach his residence at Framlingham and then to

have been passed to Paston, leaving the latter only a maximum of four days to find the men and equip them with livery jackets. These jackets can only have been expected to be of a much simpler type than the usual household pattern; and it is these simpler jackets which would, no doubt, have been made in their thousands for the levies in time of war. (Incidentally, the prudent John Paston decided to stay at home on this occasion.)

Design

Soldiers are described as wearing 'coats' or 'jackets', and it is still not apparent what, if anything, differentiated these terms in 15th-century usage. However, while references show how both were thigh- or hip-length, lined, made of the same types of material, and worn as an outer layer, it may be that 'coat' originally meant a substantial garment fully sleeved;

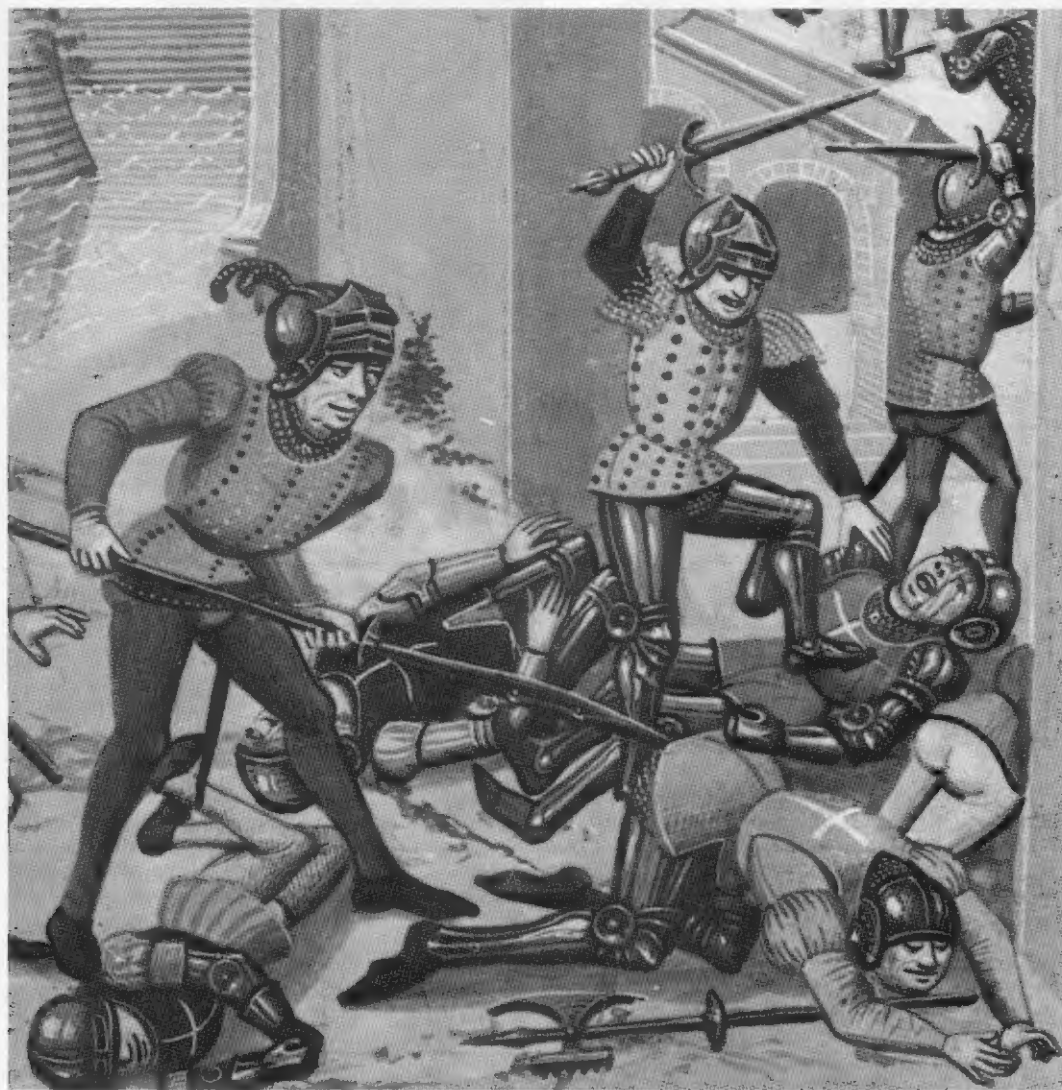
while 'jacket' may have referred to a lighter article, sometimes sleeved or half-sleeved but often sleeveless. Perhaps the terms came to be used in much the same loose and general manner as they are today — when Americans, after all, speak of a 'suit coat'.

(Although a little outside the scope of this article, mention should perhaps be made of the 'cote armour'. This was a knightly alternative to the livery jacket, worn over full armour, and usually called by modern students a surcoat or tabard. At this period this 'cote' reached to just below the hips and had very full half-length sleeves. Three are listed in Sir John Fastolf's will of 1459: two are 'cote armours of silke, aftir his own armys' and one is 'of whyte silke of Seynt George'.)

Records describe household livery clothing of various materials, sometimes of obscure medieval fabrics such

as 'felwett'. However, the soldier's garment would have been of woollen broadcloth, made from any one of the fine quality grades readily available throughout Europe. The most common colours were red, blue, white (undyed wool), light green, and the two medieval browns: 'tawney' (orange-brown) and 'russet' (a particular kind of dark, rusty red-brown). All of these could be in any one of several, though fairly subdued hues. It also appears quite common for the jackets to have had edging. While each livery issue would have been uniform, usually in the colour(s) historically associated with the household, the colours could sometimes be different from those of a previous issue, either upon the whim of the lord or because of availability of cloth.

continued on p. 16



All the fallen French here are wearing jackets with their national badge of a white cross, but each jacket is of a different style and colour. Two of the English soldiers are in grey brigandines with the red cross; the man in the right background has a brigandine quartered red and green. This is a good example of how difficult it can be to ascertain if livery colours are being represented. Contemporary artists often went to some trouble to show different colours worn by soldiers, as if they understood that some contingents were uniformed, others not. Sometimes, particularly in these 15th-century illustrations to Froissart, the skirt of the jacket and brigandine is shown as a different colour to the torso. (From Froissart's *Chronicles*, Bibliothèque Nationale, Paris)

PAGES 14 & 15:

Gerry Embleton's colour reconstructions show livery colours worn on some specific occasions or by specific groups of soldiers, taken from some of the numerous written references. Unfortunately, these only ever describe the colours, never the cut or style. Reconstructions, therefore, can hardly ever claim to show the actual cut of a particular jacket; but we have followed examples depicted most frequently in the various contemporary manuscript illustrations, on the reasonable assumption that these represent the most commonly seen types of livery jacket.

(A) An English archer, from the Lambeth Palace MS of the Battle of Agincourt: perhaps best described as a levied soldier who has acquired a good-quality mail shirt with brass ring edging. He wears the simple 'national' livery jacket; and a jaunty woollen hat, one of several styles commonly seen in the second half of the 15th century — possibly worn here over a metal skull-cap.

(B) From a late-15th C. MS showing soldiers at the battle of Cravant-sur-Yonne, 1423. This 'tricolour' layout of the jacket colours is not very common; other figures on the MS are shown in blue jackets with red and white sleeves, and the red cross. Notice bi-coloured red and white hose.

(C) The rose is based on the contemporary Ghent Library illustration of the battle of Tewkesbury, 1471; but this figure purports to show one of the levy from Canterbury which joined the Calais garrison in 1470. They were supplied with jackettes of a red cloth costing three shillings a yard and bearing roses of white 'karsey' (kersey — coarse woollen cloth, usually ribbed) as badges. The question is raised, were the jackets red because the colour of Canterbury was red? Or because it was a common colour? Or because Warwick's men wore red, and he was the Captain of Calais? (In 1461 a contingent from Rye which went to join his army also wore red coats.)

During this period the town militia of Liège wore colours according of their trades. In 1477 conscripts of the 'Mercers' Company received two 'aimes' of vermillion cloth. In 1467 the 'True Liégeois' wore red; and the 'Companions of the Green Tent' wore bi-coloured livery, half green and half in the colour of their respective villages of origin. However, this livery was only worn by commanders and élite combatants.

(D) From the Beauchamp Pageant of c. 1485-95, this attendant is a good example of the more expensive, full coat worn with hat and plume. The 'ragged staff' of Warwick is shown worn on the back only, examples slanting both left-to-right and right-to-left. These attendants were, in effect, private armies. Certain 'mauvais garçons' (lit., 'bad boys') of Guillaume de la Marche wore red livery with a boar's-head badge on the left sleeve; and the followers of Jacques de Croy were called 'd'aghès' (maggies) because of their tri-coloured livery of black, white and blood red.

(E) A Burgundian hand-gunner shown equipped according to the Ordinance of Bertain-en-Vermandois, 13 November 1472. He wears a sleeved mail shirt, a breastplate (covered), a 'standard' of mail (plate was also allowed) protecting his neck, a sallet, a dagger and a single-handed sword. The national livery of Burgundy under Charles the Bold was blue and white with a red St. Andrew's cross.



(F) According to the near-contemporary Song of Lady Bessy, at Bosworth in August 1485 Sir William Stanley had all his 3,000-odd men dressed in coats '... as redde as any blood/Thereon the hart's head was set full high...' Another ballad, The Rose of England, described the 'jackettes that were of white and red...' we have therefore made the coat/jacket the former a common feature, which

would match the white hart's-head badge.

(G) In June 1469 Sir John Paston wrote home to his brother that the king was to visit Norfolk, accompanied by the Duke of Norfolk, who '... schall have 200 in a lyverye blewe and tawny, and blewe on the leffte syde, and bothe darke colors...' Though not shown here, the badge of John Mowbray, 5th Duke of Norfolk, was a white lion.

(H) A Swiss pikeman from either Schwyz, Soleur or Thun, all of which cantons adopted red and white livery, though at this period the use of colours by the Swiss was haphazard. Livery was usually worn by musicians, banner-bearers and officers, and it was not until the turn of the century that costume became more uniform and more elaborate. However, at Grandson in 1476 the contingents from Glarus and St. Gallen all wore red,



and some Fribourg troops wore black and white. Shown here is the very Swiss habit of sewing the national badge, a white cross, on to the hose at the thigh as well as in the more usual places on chest, back or shoulder. The Swiss were great exponents of the fashion for wearing turbans, plumes and feathers in national, household, or — in Switzerland — cantonal colours. There are also occasional European references to livery scarves.

(I) On ceremonial occasions — jousts, weddings, coronations, etc. — the nobility would often dress their households in special costumes. In 1442 the Bishop of Liège attended the coronation of Emperor Frederick II with 250 horsemen 'all in gold cloth adorned'. The white coat shown here is that worn by musicians in a painting entitled the Chase du Duc de Bourgogne, where the whole entourage of Philip the Good is dressed in

white. The small, apparently metal badge is often found worn by messengers in European references

(J) The shape of many jackets was actually formed by the cut of the doublets worn beneath; while many small sleeves were themselves padded, they were often — as here — cut to allow their contouring by the doublet sleeve. Note also one of the two most common back neck lines, a deep 'U', exposing the collar of the

doubling and, here, a mail shirt worn between the two. Pleating at the back of the more expensive jackets was stitched into the material; in cheaper versions the garment was cut very full, and the material was held gathered in pleats by the belt.

(K) An English archer from a 15th C. illustration by Froissart, showing a good example of an 'up-market' jacket, here worn over a mail shirt, plate arm defences, and mail braies (shorts). Note small padded sleeves with stripes matching the edging; and one of many varieties of bottom hemline.

(L) One of Charles VII's Scottish Archer Guard — cf. photograph on another page. He is taken from another painting by Jean Fouquet, showing the Guard in attendance on the king while he sits in judgement. It clearly shows the livery jackets matching the wall hangings of the court, which also bear the king's badge of a white hart, winged, with a gold crown round its neck. The jacket is worn here over an arming doublet, padded all over, especially at the shoulders: note strips of reinforcing material (leather?), and arming points — laces, to which the armour was attached.

(M) The cut of this jacket is taken from a contemporary illustration showing soldiers pillaging a town; note the very rare turned-down collar. Although depicted open at the front, it was probably fitted with hooks-and-eyes for optional fastening

(N) This red jacket of the very simplest form is worn over a brigandine whose rivets can be seen at the side, and bears the badge of the crescent moon. It is impossible to determine whether this 'tabarded' type of jacket had some form of fastening between front and back, or was simply held together by the belt.

(O) In the Yorkist colours of murrey and blue, with Edward IV's badge of 'the sun with streams' (which caused confusion at Barnet — see text), this jacket has the other most common rear neck line, the deep 'V'. Although here stitched at the hips, it is impossible to tell if this type had any fastening, or was simply pulled over the head and tightened with the belt

(P) These four badges are from the 1475 MS in the College of Arms, and represent their appearance when cut from cloth. One cannot be dogmatic about the design of individual badges: some may be compared to the more elaborate 'official' heraldry from which they came, but when cut or embroidered in hundreds there must have been much variation and simplification. The 'bowser's knot', an old nautical term for a reef knot, was the badge of Fulke Bourchier, Baron Fitzwarine; the red fleur-de-lis is Sir Thomas Montgomery's; the gold mullet (spur-rowel) is that of John, Lord Clinton; and the red heart is that of the Scot, James Earl of Douglas

Edward III's invasion of Scotland. In the foreground, two well-equipped archers of the royal household, perhaps in liveried brigandines; a third stands behind the king's horse. Brigandines were often worn in livery colours, sometimes in sumptuous materials: in August 1480 Sir Thomas Montgomery, as a Knight of the King's Body, was given a gift from Edward's Royal Wardrobe of crimson cloth-of-gold to cover his 'brygandyn'. Note the letters 'AV' on the back of the left-hand archer, matching the lettering on the banner; note also the plumes worn by the king, and the glaive-man at the left. (Bibliothèque Nationale, Paris)

Below:

A good illustration of how different types of weapons, armour and jacket would have been present on the same battlefield. Two of the jackets have half-sleeves cut in strips, similar to romanesque pteruges. Of interest in the left background is the mounted, double-barrelled, breach-loading cannon, with two of its 'breeches' lying ready. (Bibliothèque Royale, Brussels)

continued from p. 13

To judge by the absence of any details of laces or points, it would seem safe to assume that fastenings were by means of buttons or hooks-and-eyes, the latter probably being more common.

LIVERY BADGES

The wearing of livery badges was universal. Usually of fabric, they were also made from precious and base metals as brooches and cap badges, as often worn by civilians. The best of the fabric examples were those which were richly embroidered on to the sleeve, usually the outside of the left sleeve. An entry in the Great Chronicle of London for 1445 mentions that when the newly-married Queen Margaret entered London '... she was mett with many of the lordys of England in most ricchest aray with many a rich and costlew brawderid sleve, ffor in those dayes & long afftyr every lordys lyverey & servauntys were knowyn by the conysaunce brawderid upon the sleve and in lyk wyse alle knyghthys & othyr honorable mennys servauntys...' (This 'fashion' can still be seen on the coats worn on special occasions by the Watermen of the City of London.)



The soldiers might wear not only the badge of their own leader but also that of an overlord or army commander, as in the case of the men of the Lancastrian faction at the second battle of St. Albans in 1461: '... and every lords leverey that every man myghte know his owne feleschippe by hys leverey. And be-syde alle that every man and lorde bore the Pryncys [Prince Edward, son of Henry VI and Queen Mar-

garet] leverey that was a bende of crymesyn and blacke with eterygeys [ostrich's] fetherys. ...'

It must be a matter for conjecture how well-informed the average soldier was on the identification of badges. It must have been made more difficult by the fact that many lords had more than one badge, these usually representing the different lands they came to possess or the families into which they married. Richard, Duke of

Gloucester (later Richard III) is famous for his white boar; but he also had a badge of a red bull. Likewise his father, the Duke of York, is known for the fetterlock, with or without a falcon; but he also had the white rose (which became the symbol of the Yorkist faction); a white lion; a black dragon; and a black bull with gold horns and hooves (of Clarence, the district around Clare in Cambridgeshire — this became the badge of his son George when he inherited the title).

However, a 'primary' badge would become synonymous with an individual or family, as in the case of Richard's boar, or the crescent moon of the Percy family. This was used from the time of the first earl; and as late as 1670 a certain James Percy, a Dublin trunk-

continued on p. 18

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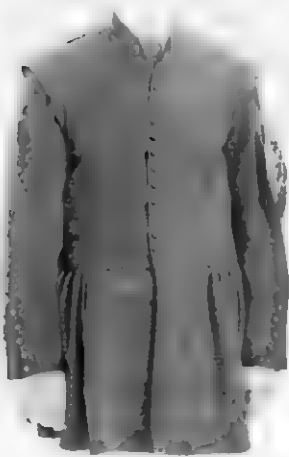
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Extract from a manuscript in the collection of the College of Arms. It is in the form of a list compiled by the king's 'tellers' during the 1475 expedition to France, outlining the wages paid for the 'second quarter' to the 'Capitengnes there Speires and Archers. . .'. The list names nearly all the contingent leaders on that expedition; describes and shows their badges; and gives the number of 'spearmen' and archers they brought. It is very likely that the badges sketched here were those actually seen by the clerks. The badges on this page (folio 18 verso) are as follows; where silver and gold are quoted, the actual badges worn on the jackets would have been white and yellow respectively.

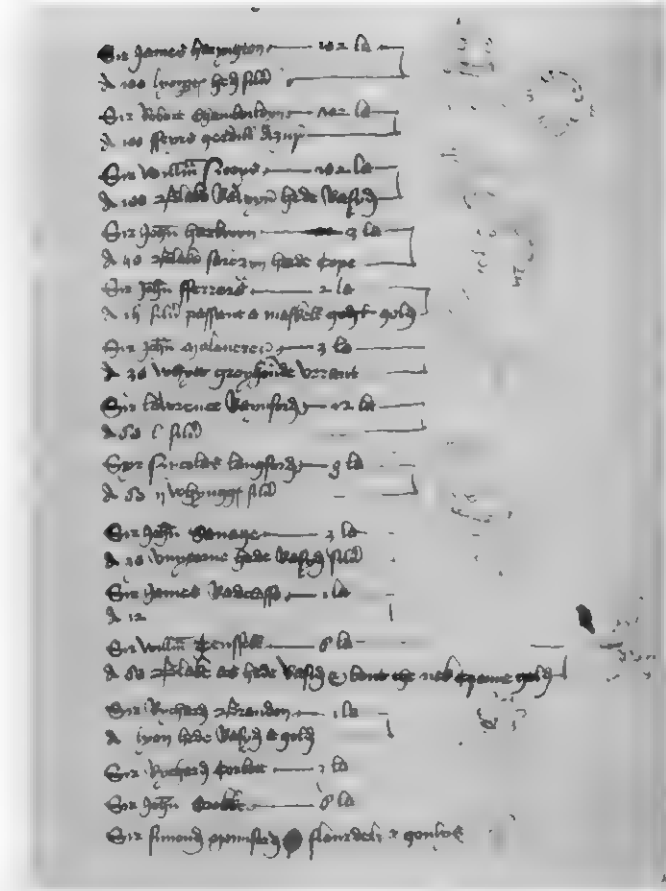
Sir James Harrington, a silver leopard's head; Sir Robert Chamberlain, a blue friar's girdle; Sir William Norris, a black raven's head; Sir John Harlewin, a black saracen's head couped; Sir John Ferrers, a gold masle; Sir John Mauleverer, a white greyhound; Sir Laurence Rainford, a silver fleur-de-lys, not illustrated; Sir Nicholas Langford, two silver (shoveller's) wings; Sir John Savage, a silver unicorn's head; Sir James Radcliffe, no badge given; Sir William Trussell, a black ass's head with a gold crown about the neck; Sir Richard Brandon, a gold lion's head; Sir Richard Corbet, no badge given; Sir John Croker, no badge given; Sir Simon Mountfort, a red fleur-de-lys.



Though the style of this Thames Waterman's coat dates from the 18th century, it does show a dim survival of the use of a livery badge, in metal, on the sleeve. The coat is awarded each year to the winner of the Doggett's Coat and Badge Race — the oldest sculling race in the world, rowed by Watermen in the last year of their apprenticeship (G. Cossey)

continued from p. 16

maker, then claiming the titles and inheritance of the family, alleged as part of his 'proof' that he had been born



with a mole in the shape of a half-moon on his body!

Mistakes could happen. In the confusion of the battle of Barnet, 1471, which was fought in thick fog, the Earl of Oxford's men from one flank collided with their own centre; and because '... the Erle of Oxenfordes men hade uppon them ther lordes lyvery, both before and behynde, which was a starre withe stremys, wiche [was] myche lyke Kyng Edwardes lyvery, the sunne with stremys, and the myste was so thicke that a manne myghte not profytely juge one thinge from anothere. . .', they were met with a hail of arrows, and fled the field, suspecting treachery. (One is tempted to add that 'blue-on-blue contacts' of this type have still not been eliminated from the battlefields of today, after some 500 years.)

The very simplicity of the badges meant that they could easily be used as signs of allegiance and support, rather like the rosettes of modern political parties. Richard III had 8,000 boar badges made and 'wrought upon fustian' for his coronation. However, in an age when loyalty to

one's immediate lord could still count for more than loyalty to a national government, this could prove something of a headache to the authorities. In 1470, when Edward IV was temporarily ejected from his kingdom and Henry VI was restored, De Commynes saw, within a quarter of an hour of the news arriving at Calais, everybody, 'high and low, rich and poor', placing in their hats the ragged staff badge of the Earl of Warwick — for years a popular Captain of Calais, who had fallen out with Edward and allied himself with Henry. Those who could afford had badges of gold; the poorer classes, badges embroidered or stitched upon the material. No doubt the more elaborate of these badges had been diplomatically hidden during Warwick's disgrace, to judge by the speed with which De Commynes saw them re-appear.

Edward IV himself was not averse to using the badge to his advantage. When he landed back in England in 1471 to regain his throne, he did so under the pretence of claiming only his indisput-

able dukedom of York; and in front of the bemused citizens of York '... he cryed A! Kyng Henry! A! Kyng and Prynce Edward! and wered ane estryche fether, Prynce Edwardes Lyverey. . .'. Nevertheless, throughout his reign Edward tried to stamp out the misuse of livery, a policy continued by his brother Richard III. In 1483, after the turmoil caused by the Duke of Buckingham's rebellion, Richard sent out a series of letters throughout the kingdom, all containing phrases similar to this one, addressed to the city of Gloucester: '... that ye in no wise fromhensfurthe suffer any persone dwelling amonges you in oure said towne or fraunchises forto use or were lyverey of clothing, bagien, signe or othere cognisaunce of the yefte of any maner of persone of what astate, degree or condicione soever he be, but onely oures and that upone the payne of forfaiture of youre libertees and fraunchises. . .'. The whole problem of liveried retainers was finally settled by Henry VII with his Statute of Liveries, which made them illegal. Nevertheless, personal livery badges were still worn in some form throughout the next century; and they were last seen as devices on some regimental flags carried on the battlefields of the English Civil War of the 1640s. **MI**

Textural reference sources:
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To be continued: The next part of this series will deal with the clothing patterns of the period.

U-Boat Uniforms 1939-45 (3)

BRIAN LEIGH DAVIS
Paintings by RONALD B. VOLSTAD

Part 1 of this series ('MI' No. 4) described and illustrated insignia of branch, rank and proficiency, award badges, and headgear; Part 2 ('MI' No. 5) covered service uniforms, and hot weather dress worn at sea; this concluding article describes and illustrates seagoing working and protective clothing.

BROWN WORKING UNIFORMS

Two distinct types of brown working dress were issued to naval personnel; and although intended for shore use, for instance when working on boats or in dockyards between patrols, they are sometimes seen in photographs of boat crews at sea.

One jacket, produced in brown drill material, was an open-neck, single-breasted garment with two pleated patch breast pockets with flaps secured by a single gilt button, and two side pockets with flaps. Shoulder straps of rank, where appropriate, were worn on this jacket, as was the gilt metal pin-back National Emblem above the right breast pocket. There was a single row of four gilt naval buttons down the front.

Typically this jacket is seen in photographs of Officers and Officials, worn with a white shirt and collar and a black tie, and often with the normal issue dark blue trousers — though matching trousers may also have been worn with this jacket.

Far more commonly seen was a plain working dress worn by Ratings, Petty Officers and Warrant Officers. The single-breasted, open-neck jacket had a patch pocket, without flap or pleats, on each side of the skirt, but no breast pockets. There was a single row of four gilt metal buttons down the front; and plain

round cuffs. Shoulder straps of rank, where appropriate, were occasionally attached to the jacket; and some photo-



graphs show the metal 'chevrons' simulating Petty Officers' rank braid (see 'MI' No. 4) sewn to the upper points of the 'notched' collar.

Plain, loose-cut, straight trousers of matching material were issued with this jacket. They had no visible pockets apart from 'slash' pockets in each side seam.

DENIM UNIFORMS

British Denims

When the German Army overran the Low Countries and France in spring 1940, large quantities of stores stockpiled for the British Expeditionary Force fell into their hands. Among these spoils of war were stocks of the newly introduced British Army Battle-Dress 'Overalls, Denim'. (An attempt to

destroy these by pouring acid over the bales had succeeded in burning the outer layers only.) These uniforms proved to be ideal working suits for U-Boat crews, and began to be issued for operational wear at least by July 1940: a well-known photograph shows the crew of Otto Kretschmer's U-99 so dressed on return from their second patrol in August of that year. The cut was convenient for the confined and machinery-filled compartments of a submarine; and when issued to U-Boat crews there was, of course, no danger of mistaken identity leading to battlefield tragedies.

The Overalls, Denim were cut identically to the British Army's khaki serge Battle-Dress blouse and trousers, but from a drab earth-brown jeans material. There was a stand-and-fall collar closed by metal hook-and-eye fasteners (usually worn open in Kriegsmarine service); five front buttons, concealed by a fly in the 1939 pattern but exposed in the 1940 pattern blouse; a 9-in. long cloth strap extending from the bottom of the left front to engage a patent metal buckle on the right side of the waist-band; buttoned shoulder straps; two pleated breast pockets with pointed flaps — the buttons, again, being concealed on pre-war batches but exposed on 1940 pattern blouses; and a buttoned, 3-in. deep wrist-band on each sleeve. The trousers had the large map pocket on the front of the left thigh, with a pointed flap; and the small, pleated, flapless field dressing pocket on the front of the right hip, as well as slash side pockets.¹

¹Some captured French clothing also appears to have been issued. A photograph shows Officers and Warrant Officers only of U-203 wearing, in July 1942, what appear to be the brown serge and sergeants of the 'Troupe en creux de action kaken' (see 1948) from French Army stocks.

A captured U-Boat Warrant Officer coming up from below decks on a Royal Navy warship, autumn 1943. He wears the Brown Working Uniform, the trousers tucked into seaboots; and carries both his leather coat, complete with shoulder boards of rank, and a bundled pair of blue rating's trousers

In Kriegsmarine service these uniforms were modified in various ways. Almost invariably the front, pocket, cuff and shoulder strap buttons were replaced by the gilt German naval pattern. Where appropriate, shoulder straps of rank were either attached over, or replaced, the uniform-cloth British shoulder straps. Photographs show some use of the Petty Officers' metal chevrons on the collar points. Occasionally Officers attached the gilt metal pin-back National Emblem to the right breast.

German Denims

When the captured stocks of denim uniforms had been issued, new and very similar working overalls were manufactured for U-Boat crews in a grey-green herringbone twill material. These were certainly issued by spring 1941, and possibly before the end of 1940. They became almost as much of a 'trade-mark' for the German submariner as did the leather clothing (described below), and were almost universally worn by all ranks for the rest of the war, forming the basis — with a wide variety of other garments — of everyday dress when on patrol.

The British denims have become something of a 'folklore' item, and many published photo-captions and reconstructions show them worn by U-Boat men on insufficient evidence. It is difficult to tell from a mono-



Above:

'R & R', Kriegsmarine style: members of a U-Boat crew relax on their skins during a period of organised leave. Note the British denim blouses, identifiable by the shoulder straps, wrist-bands, and (second from front) left thigh pocket. The Oberleutnant zur See in the foreground wears the Officers' Bordmütze with gold-coloured piping

Right:

Crewmen from a damaged U-Boat which beached at Oran in Algeria, seen here in American captivity. All wear the grey-green German denim blouse, the central man with its matching trousers, the others with their grey leather trousers. Note escape goggles (centre), and brown canvas and black rubber Segeltuchschuhe

chrome photograph whether the British or German denims are shown, especially given the worn and rumpled state of all clothing worn on patrol; and the freedom with which parts of different uniforms — British and German denim, brown working clothing, leather clothing, and other items — were mixed when at sea. Some points of identification are as follows:

Where the trousers are visible, the left thigh pocket identifies British issue: German trousers had only slash side pockets. Where uniform-cloth shoulder straps can be seen, British issue is indicated: German blouses had no integral shoulder straps. The German issue had, more often than not, straight breast pocket flaps; all British blouses had pointed flaps, but only a minority of German blouses. British blouses had the sleeves gathered into a 3-in. deep wrist-band; German blouses had a plain round cuff, the rear vent closed by an exposed button. In German service the British buttons were almost invariably replaced by gilt naval buttons; the German-made blouse had plain four-hole buttons of grey-green composition material. Less useful, because scarcely ever visible in practice, is the shallower waist-band of the German blouse. Often visible, however, are the four extra buttons peculiar to the German-made blouses: one roughly centred below each breast pocket, and one on each side of the back in the kidney area, all at a level just below the bottom edge of the breast pocket.

A variant of the German blouse seems to have been identical down to the waist, but cut longer, in tunic style, without a waist band. It was almost invariably tucked into trousers, and so is hard to distinguish in photographs.

Decoration of denim blouses varied quite widely. Shoulder straps and metal collar chevrons of rank were normally attached where appropriate. Ratings do not seem to have attached insignia of branch, rate or

proficiency to the sleeves. The National Emblem is rarely seen, and normally only in the gilt pin-back form, worn by Officers. For occasions such as musters on the casing when re-entering harbour, the Iron Cross 1st Class, the ribbon of the 2nd Class, the German Cross in Gold, and the U-Boat War Badge and Combat Clasp might all be displayed on denims.

An intriguing photograph¹ of an unidentified boat's crew parading upon return from patrol shows all ranks apparently wearing British blouses, but the trousers have no thigh pockets. All wear gilt buttons and decorations. POs and WOs wear full gold 5 mm braid right round the blouse collar, and one PO seems to have added the collar patches from his *Überzieher*. Apart from Officers' and Warrant Officers' shoulder straps and shoulder boards, several apparent Petty Officers wear what seem to be the integral shoulder straps of the brown blouse with *Tresse* added round the edges. Dönitz, inspecting them, wears the rank insignia of Viceadmiral, probably dating the photograph to 1941.

SWEATERS, FOOTWEAR, etc

Three types of knitted woolen sweater were issue items to U-Boat crews; all were knitted plain, without visible pattern. (Civilian sweaters were also widely worn at sea.)

White Roll-Neck Sweaters were worn mostly by Seamen personnel.

Dark Blue Sweaters with Collar were intended mostly for Technical personnel, but were worn fairly indiscriminately in practice. They had a falling collar, fastening at the throat with three small black buttons, but were very often worn with the collar open and outside the collar of the denim blouse.

Dark Blue Jerseys, with crew necks, were widely worn beneath uniform or working dress in cold weather; on



shore they are often seen worn under the *Überzieher*.

Scarves. A wide variety were worn at sea. White silk scarves were specifically permitted to U-Boat crews, although non-regulation and personally purchased. They were worn not for effect, but because they were warm, comfortable, and prevented sweat-chafing. Other popular types were of towelling material, and tartan wool.

'Long Johns'. Long, white woollen underwear pants, lined with cotton for comfort, were worn in bad weather beneath uniform and working clothing.

Gloves. Leather mittens, grey-green in colour, with a separate thumb, were issued for wear with U-Boat leather clothing. Heavy duty working gauntlets of white hide were issued to crewmen carrying out heavy work. Personally purchased black leather gloves could be worn with Walking-Out Dress by all Kriegsmarine personnel, U-Boat men included. Many other types of personally owned gloves naturally found their way to sea on submarines.

Working Footwear. Black leather boots were an issue item, worn most of the time when a boat was at sea. Resembling the German Army's classic Marching Boot, they had a thick cork lining built into the sole for warmth. Normally worn under the trousers of work or

Above:

This Oberleutnant zur See boat commander wears a civilian roll-neck sweater under the blouse of his grey-green U-Boat denims, which is tucked into the leather trousers, these are supported by a civilian belt. The blouse bears shoulder straps of rank; the Iron Cross 1st Class and the German Cross in Gold; and gilt naval buttons.

Left:

Sporting the scruffy beard usual for all ranks at the end of a patrol, this crewman wears the *Bordmütze*; a grey-green denim blouse (with pointed pocket flaps); and the dark blue woollen sweater, its collar unbuttoned and worn outside the blouse. He is removing equipment, under guard, from U-826, a Type VIIIC boat of the 8.U-Flottille which surrendered at Loch Eriboll, Scotland in 1945

¹ See L-G. Buchheim, *Die U-Boot-Führer* (Bertelsmann, 1985, p. 204)

Officers of U-249 under guard by Free Polish naval ratings on the deck of their boat shortly after its surrender at Portland, England, in May 1945; see also 'MI' No. 4 p. 14. This clearly shows the Seamen branch U-Boat leathers, as well as (right) the German denims, black leather seaboots, and the heavy duty white hide work gloves

Centre below:

Technical branch personnel photographed on board U-47, commanded by Kapitänleutnant Günther Prien; they wear the Iron Cross 2nd Class medals awarded on their return from sinking HMS Royal Oak inside Scapa Flow on 13 October 1939. Note the Technical branch jacket worn, in some cases, with the dark blue sweater and white silk scarf

Below:

A rating passing through a London railway station on his way to a PoW camp in January 1942. He is captioned as a U-Boat prisoner; the use of the Blaue Mütze at this late date may call this into question. If true, however, it provides a good example of the black leather jacket of Technical branch design being worn by a submariner.



leather clothing, they kept water out in all but the roughest conditions.

Brown canvas and black rubber plimsol-type shoes known as *Segeltuchschuhe* ('sailcloth shoes') were frequently worn on board U-Boats, both for comfort and to keep noise down to a minimum. Photographs, especially later in the war, show quite frequent use of laced black ankle boots.

U-BOAT LEATHER CLOTHING

German submariners had proved the worth of leather clothing during the First World War, and it was a logical move to reintroduce the famous 'U-Boat leathers' when the submarine arm was



re-established in 1935. Since leather clothing was produced in several colours during the period of the Third Reich, we may presume that the choice of grey for U-Boat leathers was deliberate. They were perhaps ordered in that colour for no better reason than to give a neat and naval appearance when worn on

grey-painted vessels; but the propaganda machine later christened the U-Boat men 'Grey Wolves', and the leathers were something of a trademark of the men serving in this glamorous but hazardous branch of service.

It should be remembered, however, that leathers were not exclusive to U-Boat

crews. Black leather clothing, with jackets of the cut worn by U-Boat Technical personnel, were also issued to certain crew members of some surface ships; and in a few instances photos show these black jackets in use by U-Boat men.

The crews of U-Boats were divided into 'Seamen'

and 'Technical' personnel. Seamen included the Commander, the Watch Officers, Gunnery personnel, Torpedo Mechanics and the Radio Operators. Technical personnel included the Engineer Officer and his men, the Helmsmen, the Diesel Mechanics, the Electrical Mechanics, and even 'Smutje' — the cook! This division by type of work undertaken was further emphasised by the style of leather coats worn.

U-Boat Leathers: Seamen Personnel

Seamen branch members wore three-quarter length, double-breasted leather coats with large 'notched' collars which could be buttoned closed by means of a tab arrangement fitted under the upper part. The coats had vertical pocket openings in either side of the body; and large, deep pockets with straight, unbuttoned flaps in either side of the skirt. There were two vertical rows each of four large gilt naval buttons down the front, and a single button high on the right side under the 'notch' of the collar, allowing the lower collar point to be buttoned across. A doubled shoulder yoke gave a prominent horizontal seam across the chest and back; and there was a stitched-in half-belt of coat leather in the small of the waist at the rear, with horizontal stitching giving the appearance of three equal strips.

These coats were supple, hard-wearing, and — having been specially treated against damp — were impermeable in all but the most extreme weather. A thick, rough, grey-brown blanket-like material was used for lining throughout, giving extra warmth. Fabric inner wristbands were elasticated for a close fit. Most Seamen personnel were required to spend time standing watch on the conning tower or gun platform, and to perform duties on the casing. The large coat, with its deep collar, gave a degree of protection from cold and spray unless the weather was particularly bad,

in which case foul weather gear was worn.

U-Boat Leathers: Technical Personnel

Technical branch members wore short-length coats with a shallow stand collar. The coats were single-breasted, fastened by five gilt naval buttons in a single central row. They had a single pocket in the left breast, covered with a straight, unbuttoned flap; and horizontal, straight-flapped pockets one in each side of the skirt. The cuffs had external 'storm tab' tighteners with two alternative gilt buttons. These coats were better suited for inboard tasks, especially in machinery spaces, since the small collar and short skirts were less likely to become snagged.

U-Boat Leather Trousers

These were the same for all personnel regardless of

branch. They were made of the same heavy grey leather, lined with the same blanket material as the coats. They were fly-fronted, fastened by buttons; and had a slash side pocket in each outer seam. There was a prominent horizontal seam across the top of each thigh. Buttons were provided on the waist-band, presumably for attaching braces; but photographs show that a leather belt was almost always preferred.

All U-Boat leathers were a personal issue to each crew member. They were intended only for use when on board or in the immediate vicinity when in port; and when not in use they were stowed away on board.

The use of insignia or decorations on the leather coats was extremely limited. Officers and Warrant Officers often attached their shoulder straps and shoulder



The full-length rubberised foul weather coat, worn here by a prisoner in December 1942.

Left:

Bridge watch: in early 1943, a Petty Officer is photographed wearing the sou'wester; his Seamen branch leather coat bearing (unusually) improvised metal Tresse chevrons on the collar; and the black rubberised trousers of the waterproof suit.

boards to the coat, but this was usually the extent of decoration. (At least one photograph, however, shows the use of a version of Officers' 'piston rings' on the leather coat. Published on p. 201 of L-G. Buchheim's *Die U-Boot-Fahrer*, it shows two dark rings and a dark star, apparently cut from fabric or rubber and glued to each forearm of the coat of an Oberleutnant zur See boat commander of 6. or 7. U-flottille at St. Nazaire.)

FOUL WEATHER CLOTHING & LIFE-SAVING EQUIPMENT

Each U-Boat was issued with a number of sets of foul weather protective clothing sufficient to kit out at least one complete watch. These were boat stores, rather than individual issue.

Before listing these items, it should perhaps be noted that photographs show a wide variation of protective gear worn on watch; mixed outfits assembled from U-Boat leathers, water-proofs, fur-lined caps,



Look-outs wearing the sou'wester, the three-quarter length foul weather coat and matching trousers, and what seem to be rubberised gloves.

Right: U-Boat crewmen man the casing, wearing the Luftwaffe fighter aircrew-pattern life jacket



sou'westers, and personal items such as sheepskin jackets were all common.

The Rubberised Waterproof Coat

This was a full-length, double-breasted garment of black rubberised material, secured by two rows of large, flat, black composition buttons. It had a deep collar which could be fastened across; a button and tab arrangement on the outside of the cuffs; a vertical pocket slit in either side of the waist, and a horizontal pocket slit in either side of the skirt at hip level.

The Waterproof Suit

A less cumbersome form of 'oilskins' made of the same material, this consisted of a three-quarter length double-breasted coat and matching trousers. It was often worn with the sou'wester of black waterproof fabric. This was of the conventional shape, with a brim narrow at the front and broad at the back,

stiffened by rows of stitching and normally turned up at the front for better visibility. Internal earflaps ended in a tie-string for fastening under the chin. The hat was often worn over the dark blue knit watch cap.

Special Waterproof Headgear

This was a caped hood of rubberised black material which extended over the wearer's shoulders and upper chest and part way down the arms. Known as the 'Grosser Seehund' ('great sea-dog'), it was very close-fitting, exposing only the centre of the face. Worn with the full-length rubberised coat and sou'wester, it afforded maximum protection.

Life Jackets

Life jackets issued to U-Boat crews seem normally to have

been of the same pattern as issued to Luftwaffe fighter aircrew. Both the bladder and the straps were made of proofed canvas material of a dull straw-yellow colour. The bladder passed down both sides of the wearer's chest, and around the back of his neck. It fastened round the waist with a strap and a patent metal buckle; a second strap passed centrally down the back from the rear of the neck bladder, under the crotch, and up in front to attach to the waist strap. Tie-laces and double rings adjusted the fit of the bladder across the chest. The life jacket could be inflated either by means of a small compressed air bottle mounted horizontally just above the left waist at the front, or by mouth through a rubber tube and a valve mounted vertically up the front of the left chest bladder.

When properly fitted and inflated the life jacket kept the wearer afloat face up, with the head supported. (Many submariners recorded a preference for taking their chances without a life jacket if exposed to very heavy weather while on watch. The chances of a man swept overboard being rescued were minimal, and a life jacket was felt by many simply to prolong the agony of inevitable death by drowning or exposure.)

U-Boat Escape Apparatus

The U-Boat escape apparatus or Dräger Tauchretter consisted of an inflatable airtight bag of proofed canvas material, passing around the neck and part way down the chest. It was secured by a single broad strap attached to the back of the neck-part, passing down the back, under the crotch, and up to engage with a buckle mounted on a flap over the abdomen. The apparatus was seen in a range of colours, from dull yellow to a dull, brownish orange.

Inside the air bladder were housed an oxygen cylinder, and an oval canister of a chemical which absorbed carbon dioxide. A short corrugated tube was mounted in the top inside surface of the air bladder immediately

continued on p. 53

Ron Volstad's paintings opposite show (top) Kapitänleutnant Erich Topp, commander of U-552, a Type VII C of the 7. U-Flottille at St. Nazaire. He wears the captain's white-topped Schirmmütze with a neat suit of British denims. Buttons and shoulder straps are the only added features. The whistle lanyard is fairly typical; such lanyards, made of cord or plaited leather, were often worn at sea, and are seen fastened from the top left button of the Reefer Jacket, or leather coat, to the side pocket. U-552 carried out several patrols off the North American coast early in 1942; the most successful, from 7 March to 27 April, recorded the destruction of seven ships totalling 45,731 g.r.t. Topp later became Flottillenchef of 27. U-Flottille. **(Bottom)** A crewman from U-552, wearing the boat's 'red devil' badge on his Bordmütze, and the Dräger Tauchretter over his German-made grey-green denims; note also the 'sailcloth' shoes



Reconstruction: Strict adherence to rank insignia practice was far from universal at sea. This Warrant Officer, wearing a Bordmütze bearing the Edelweiss boat badge of U-124, retains the metal chevrons of Chief Petty Officer on the collar of his grey-green denim blouse, as well as the shoulder boards of his current rank

The Officer wears the Seamen branch leather coat; note fastening tab arrangement under turned-up collar. (Author's photo)

Reconstruction: Rear view of the Luftwaffe fighter aircrew-pattern life jacket, worn over working denims; and note rear blouse button (Author's photo)



Tigerstripe Camouflage of the Vietnam War (2)

LEE E. RUSSELL
Painting by RONALD B. VOLSTAD

In the first part of this article ('MI' No. 6) the origins and development of Tigerstripe camouflage clothing in South-East Asia were described in some detail. General information was given on such aspects as fabrics, colours, labels, and in-country and overseas manufacture and procurement. The line diagrams and colour photographs in that issue — numbered Figs. A to F, and Plates 1 to 11 respectively — illustrated examples of Vietnamese Marine Corps uniforms; and both in-country and overseas-made 'MDAP' Tigerstripes. This concluding part of the article illustrates examples of ARVN, and Vietnamese-made private purchase uniforms; and some special-use Tigerstripe items. Figure and plate numbers follow Part 1 in continuous sequence.

Below:

A rarely photographed example of a badged-up 'classic' or 'Ranger' uniform, worn here by a Special Forces soldier at Nha Trang in October 1967. Strictly a garrison uniform, it is decorated with individual and MIKE FORCE name-tapes, subdued badges, and full-colour Mike Force patch. The CIDG trooper under instruction in parachuting techniques wears the MDAP pattern uniform. (US Army)

Right above:

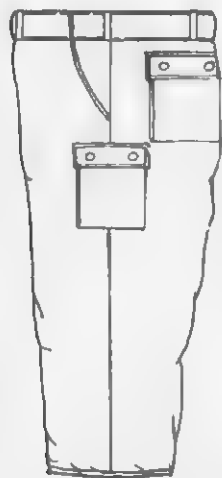
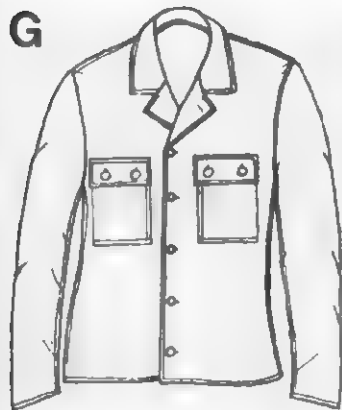
Fig. G: ARVN Ranger shirt. This should probably be called the 'classic' shirt, as it is the type most familiar to collectors: it has plain cuffs, and large 'chicken pockets' (with expanding gussets down one side only) closed by two exposed

buttons each. Made in Vietnam under ARVN Quartermaster Directorate contracts, it was also widely copied by tailorshops throughout the country from the early 1960s; wide variations in cloth weight and colours will be encountered. The two-button pocket was an improvement: the flaps of the old single-button type pulled open at the edges if anything was carried in the pocket. Generally the thin Vietnamese-made buttons are found, although individual customers might supply American buttons for their purchases; and at the opposite end of the Supply/Demand curve, even civilian buttons in odd colours were used for some orders. Individuals often requested small modifications, a common example being an extra sleeve pocket, as in the photo below

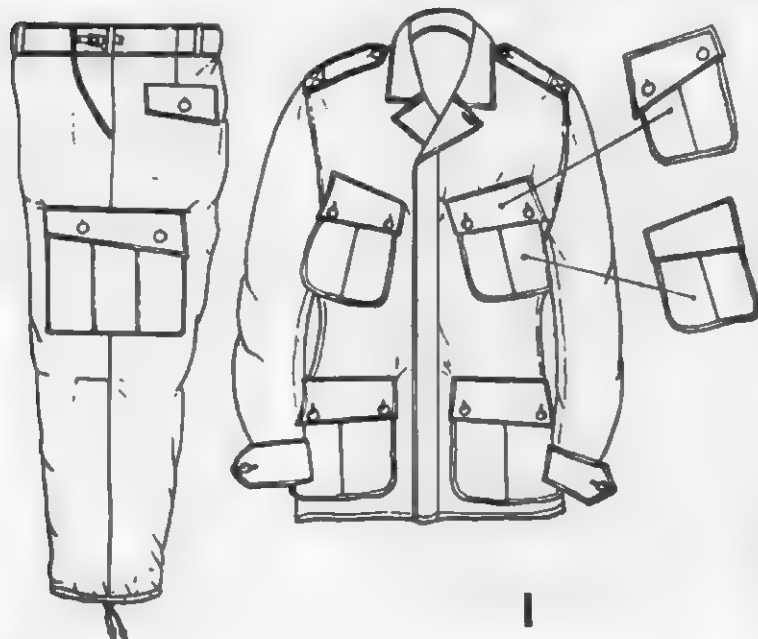
Right:

Fig. H: Vietnamese-made trousers. Again, usually found in lighter weight materials. Vietnamese makers normally eliminated the field dressing ('cigarette') pocket from the left leg, as here. If you went into a Vietnamese tailorshop and ordered a uniform, this was more or less what you got. (Buttons as in Fig. C, Part 1.)





Right:
101st Airborne Div. (Air Assault) ARP trooper cautiously wades a Vietnamese stream, 1967. His uniform appears to be a 'classic' or 'ARVN Ranger' type, with an added left sleeve pocket. ARPs (Aero Rifle Platoons — sometimes called SRRPs, Short Range Recon Patrols) were elite infantry assigned to Air Cavalry units. In Vietnam they served as reaction forces, evaluated gunship strikes, guarded downed helicopters, and carried out short range patrols in support of their parent unit's operations. (US Army)



Left:
Fig. 1: Private purchase variations. A tailorshop could, of course, make anything the individual customer ordered; but these are some of the commoner examples. The main drawings show Tigerstripe uniforms patterned on exposed-button US jungle fatigues, and the inserts show typical pocket variations. The Vietnamese seem never to have quite got the hang of the slanted pockets; they often made the flap slant the wrong way — i.e. deeper at the inner corner, thus making the pocket harder, not easier, to get into. (To be fair, some French 'lizard' smocks had flaps slanting either 'in' or 'out'.) Such details as shoulder straps or adjustment tabs at the waist were optional for the purchaser

Colour captions, pp. 28, 29:

Plate 12: 'Classic' or 'ARVN Ranger' shirt; 'heavyweight' material, relatively unused; decorated only with US individual nametape. (Author's collection)

Plate 13: Another 'classic' shirt, 'lightweight' material, relatively unused; different dye values; note red-backed ARVN Ranger qualification badge. (Thomas J. Hunt collection)

Plate 14: Private purchase shirt, vaguely styled after two-pocket 'Stateside' fatigues apart from pocket details at tailor's whim. Note colours characteristic of so-called 'blue Tigerstripes', usually (as here) found on US Air Force examples. (Thomas J. Hunt collection)

Plate 15: Private purchase trousers; note very large 'chicken pocket', the Vietnamese tailor's best shot at the cargo pockets found on American jungle fatigues

Plate 16: Japanese-made Tigerstripe flight suit, made for a US Marine Corps fighter squadron deployed to Vietnam in 1967 (Severino Mendez collection)

Plate 17: CIDG troops disembark from an airboat at My An, Plain of Reeds, Mekong Delta, IV Corps Tactical Zone, on 11 July 1967. An interesting mixture of camouflage uniforms and ordinary fatigues; as usual, web gear obscures too much pocket detail for precise identification, but most of the Tigerstripes seem to be either MDAP pattern or local copies. The 'KKK' soldier, top right (Khmer Kampuchea Krom, an ethnic Cambodian group) seems to have a tailorshop uniform, lacking trouser cargo pockets. Apart from the KKK man's leaf-pattern hat, either Tigerstripe 'boonie' hats or CIDG pattern berets are worn; and note use of Mike Force beret flash in the field. Two men have very faded 'Leopard' uniforms, which survived longer in the Delta than elsewhere. The different red, blue and white scarves apparently distinguish different CIDG companies or platoons. (US Army)

Plate 18: Vietnamese Marine Corps Tigerstripe fatigue cap, with metal rank insignia of the grade equivalent to major. (Author's collection)

Plate 19: Tigerstripe beret — an item favoured by all SE Asia elite forces. (Author's collection)

Plate 20: Private purchase 'boonie' hat in 'blue' Tigerstripe material. (Thomas J. Hunt collection)

Plate 21: Pair of Tigerstripe swimming trunks, as used by US Navy SEAL detachments, among others. (Michael Fischer collection)

12



13



14



See p. 27 for plate captions
referring to these pages.

16



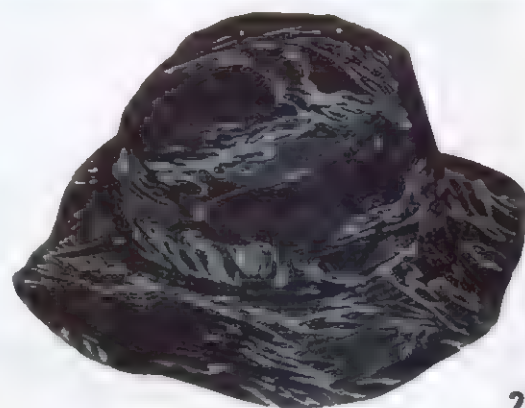
15



28



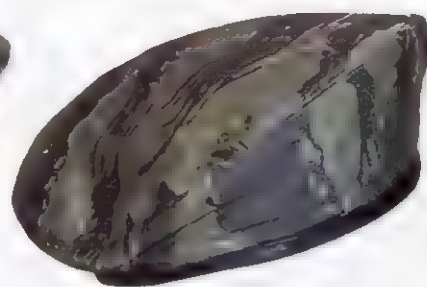
Ron Volstad's figure reconstruction illustrates an unusual Tigerstripe pattern worn by a member of the Reconnaissance unit of the Royal Thai Army Volunteer Force in Vietnam, circa 1968. It is made in the distinctive Thai military-pattern cloth, with its overall dark tones. This example is an exact Thai-made copy of US 'concealed button' jungle fatigues; a second example, also in the author's collection, is made as an ordinary ARVN-type Tigerstripe with two-button pockets. **[M]**



20



18



19



21

British Grenade Tactics 1914-18

STEPHEN BULL
Painting by PAUL HANNON

In the British Army prior to 1914 only a very limited use was foreseen for the grenade. It was nearly always dealt with in training in the context of a siege; and it was envisaged that only the Royal Engineers should be expert in its use — and even in that corps, only a percentage of the men in each company. In case of need, these men would train those of other regiments as required.

Only one grenade was in use in August 1914; the Hand Grenade Mark 1, a percussion type with a long wooden handle. It was armed by the removal of a safety pin through the top and the rotation of the cap to the 'fire' position. When it was thrown, the handle and a cloth streamer ensured that it landed nose first, forcing the striker into the detonator.

In the near-constant siege

warfare of the trenches the inadequacies of the training available and the lack of versatility of the Grenade Mark 1 soon became all too apparent. A particular drawback of stick percussion types was that in a vigorous overarm throw from a trench they sometimes struck the parados, exploding a few inches from the thrower's head.

Under pressure from both the tacticians and the soldiers on the ground, new grenade types and new methods spread rapidly. News of such changes spread not only through orders and by word of mouth, but was often transmitted through printed booklets. As Guy Chapman noted in his war memoir *A Passionate Prodigality*: 'We seized and devoured every fragment of practical experience which came our way . . . [and] gobbled whole the advice contained in those little buff pamphlets entitled *Notes from the Front*.'

Even so, in the early months improvisation was the keynote. The 'Grenade No. 1' was supplemented with explosive-filled jam tins, and slabs of gun-cotton secured to crude wooden bats. The 'No. 1' was also joined by the 'No. 2' or 'Mexican' grenade, similar to the 'No. 1' but filled with Tonite, and originally intended for a Mexican contract. The 'No. 3' was the Hales pattern rod grenade for use with the rifle: the 'No. 4', a brass-cased development of the Hales.

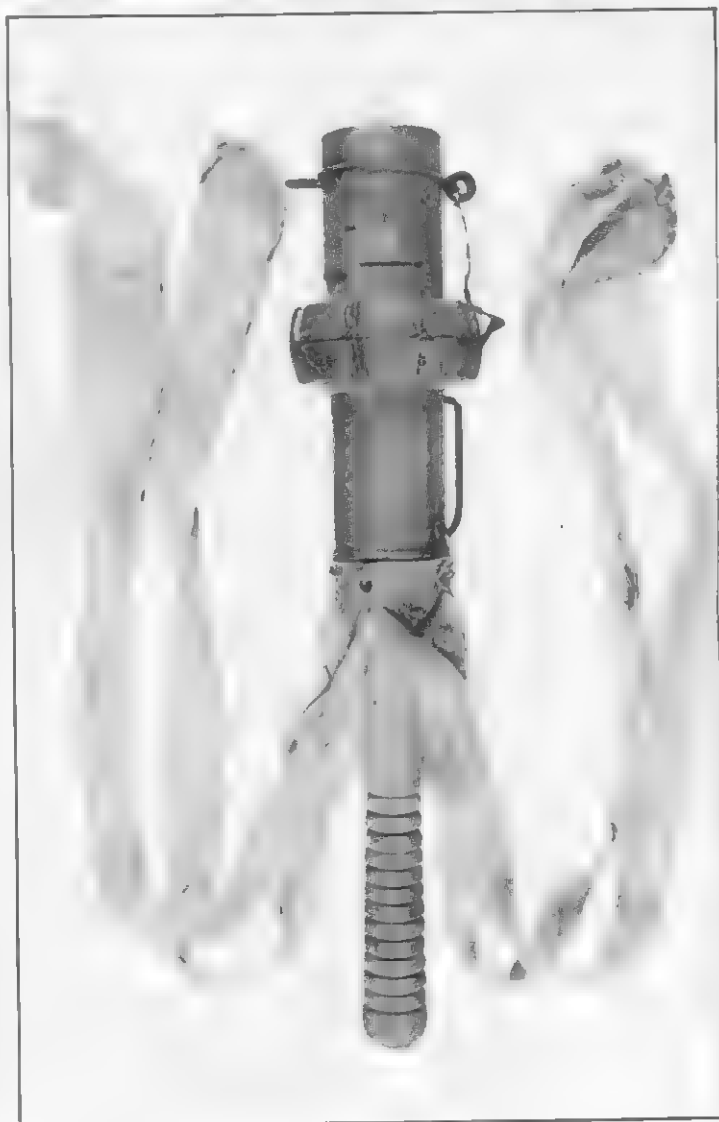
Anti-grenade precautions were also devised to lessen the effect of enemy bombs. A row of sandbags was sometimes laid along the front of an entrenched position to stop them rolling or tumbling inside. The trenches themselves were also cut as square at the top as was practical,

Above right:

The classic overarm throw of the Mills bomb demonstrated, circa autumn 1915, by a sergeant of the Coldstream Guards. The 'No. 5' grenade weighed 1 lb. 5 oz., and men were trained to throw it 30 yards. It was a thoroughly hazardous weapon in the assault, since 30 yards was within its lethal range if it exploded in the open, especially on hard ground. The five-second time fuse of the 'No. 5' was initiated when the grenade left the hand the lever being released allowed a spring-loaded striker to fire a .22 base cap primer, igniting the fuse. In the confined space of a trench bay or dugout the effect could be murderous, though erratic: the detonator was not centrally placed, and the fragmenting of the casing was unpredictable. (Imperial War Museum)

Right:

The 'No. 1 Mark III' grenade, with its safety pin in place, and the cloth streamers which ensured that the grenade struck head first, setting off the percussion detonator. The 'No. 1' of 1908 was the only hand grenade in British Army service at the outbreak of the Great War. (National Army Museum)



rather than sloping inwards. Some trenches were protected with wire mesh set up at an angle, and so positioned that a grenade which passed over it must also pass over the trench behind.

A refinement of the use of netting was to provide a wider mesh over the most vulnerable sap-heads and craters, most likely to be taken by the enemy — so that such points could be 'bombed into' by British troops, but not 'bombed out of' by the enemy, whose throwing-arms would be impeded. In all cases it was stressed that netting was not to interfere with the free use of rifles and fixed bayonets by the occupants.

Grenades in defence were generally used where the ground to the front of the position precluded direct fire with rifles and machine guns. Bombing posts would also be established in trenches and dugouts behind the main trench line, so that in the event of capture the enemy could be rapidly counter-attacked and 'bombed out' again.

THE REFORMS OF 1915

It was not until 1915 that a universal system of grenade training — with formally laid-down tactical objectives — was available to all units. It was then recommended that all officers and 12 NCOs in each company throughout the Army be trained with live grenades. They could then pass on the techniques within their command.

Before live training the men were to be instructed on: (a) the construction and action of the grenade; (b) the properties of fuses, detonators and explosives; and (c) the making-up and firing of small charges, to accustom them to handling explosives and cutting fuses. After this, as much practice as possible with live bombs was encouraged; though it was stated that 'familiarity with explosives must not be allowed to induce carelessness in handling them'.

The Trench Storming Party

Early 1915 saw the establishment of the officially sanctioned 'trench storming party'. This was composed of 'bayonet men', to winkle out the opposition with rifle and bayonet; grenadiers; carriers; and 'sandbagmen', to block the trench when the furthest point was reached, and to cover side entrances. In the assault the grenadiers would throw over the trench traverses, and the bayonet men would then burst round the corner to ensure that all was clear before the party carried on to the next traverse.

The grenades would be carried forward in baskets or boxes, often like machine gun belt boxes with a strap handle. Another type of holder was described in Issue 4 of *Notes from the Front*: '... a leather belt, of the bandolier type, which goes three-quarters round the body, and has pockets in front for the grenades. The belt is supported by two straps attached in front, which are passed under the shoulder straps, then through loops on the end of the belt, and then are brought round the waist and tied in the front. This leaves the man free use



Above: Sketch from a manual showing the recommended design of the early bandolier grenade carrier of 1915.

Below right:

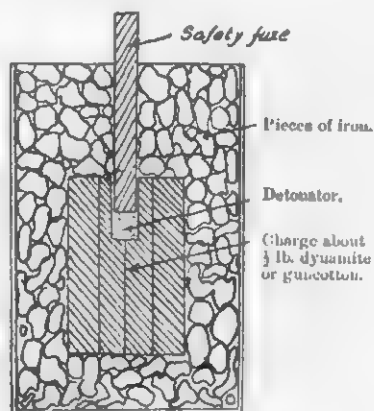
The similar 'No. 2' or 'Mexican' Tonite grenade. This could be used as a stick hand grenade, or, with the wooden handle removed from the central rod, as a rifle grenade. (NAM)



HAND GRENADE

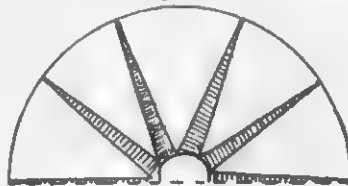
Made of one jam tin with a tin envelope.

Section



HALF TOP PLAN.

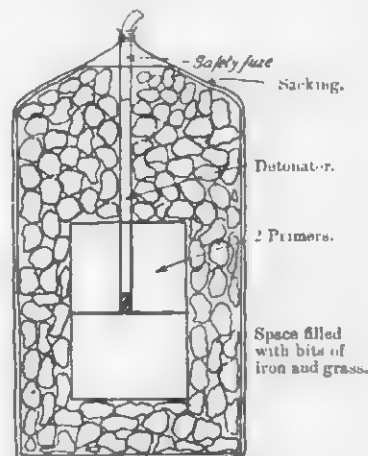
Showing how top of outside tin is cut and folded over the charge to hold it in.



Recommended construction of the improvised 'jam tin bombs' used in the early war years.

JAM TIN BOMB.

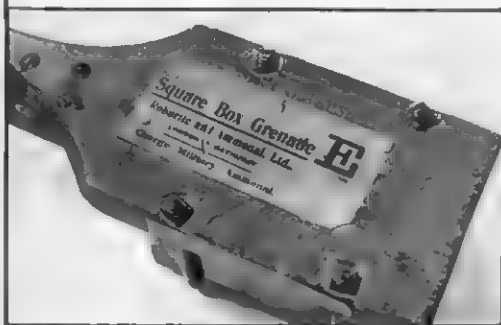
With sacking envelope.



JAM TIN BOMB.

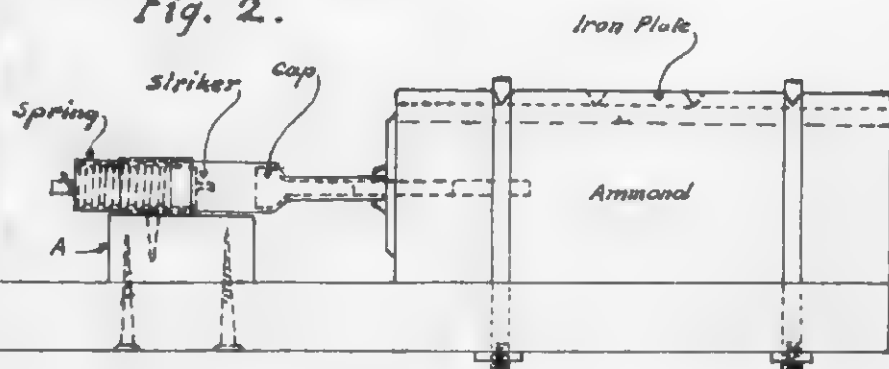
Charge 2 primers—and pieces of iron made up to an easy weight to throw. Any spare space to be filled with grass.





GRENAD, HAND. No 12.

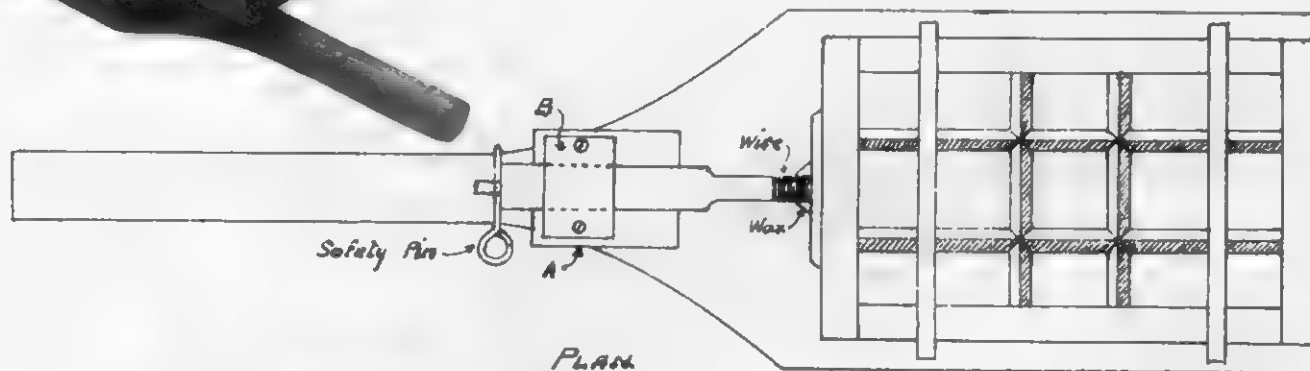
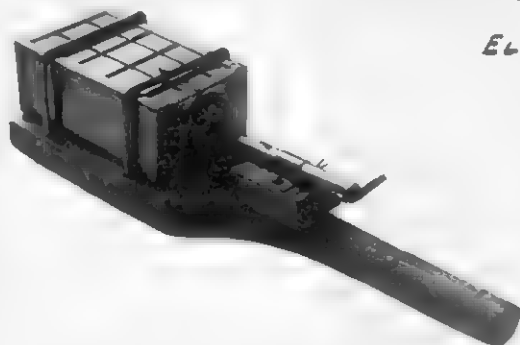
Fig. 2.



ELEVATION.

The 'hairbrush' grenade, 'No. 12', which was still in quite widespread use throughout 1916 despite the introduction of the much more reliable Mills bomb the previous year.

The surviving example in the photographs, about 14 in. long overall, has red paint in the grooves of the iron fragmentation plate (Author's photographs)



PLAN.



An improvised 'hairbrush' grenade of 1915 or 1916; the striker is mounted between the front block and the forward end of the tin can holding the explosive and detonator. Like the 'official' version, this was a percussion weapon. (Author's photograph)

(a) Bomber, 1/12th London Regt., 28th Div., 1915. He wears a ten-pocket bomb carrier basically a rectangular canvas strip bearing two rows of five deep pouches with pointed, snap-fastened flaps, secured by a broad neck-halter, and by two pairs of broad canvas tie-tapes round the back, attached to each corner of the carrier body by triangular canvas extensions. Note khaki-and-red bomber's badge on right sleeve; and this battalion's red-on-green 'Rangers' title worn as battle insignia on both arms.

(b) Bomber, 10th Durham Light Infantry, 14th (Light) Div., 1916. Note broad neck-halter of ten-pocket carrier, and tied tapes. This battalion's battle insignia was a red 'cut-out' of the cap badge.

(c) Lieutenant, battalion bombing officer, 25th Northumberland Fusiliers (2nd Tyneside Irish), 34th

Div., 1916. The so-called 'haversack' for carrying bombs had six pockets on a broad canvas body, closed by pointed extensions to buttons on the body. The bombing officer's badge is red and white; above it is the battalion's battle insignia — a brass '2' pinned through a pale blue shamrock shape. The cap badge is that of the Northumberland Fusiliers, but the collar badges are Irish harps.

(d) Bomber, 9th Royal Scots, 51st (Highland) Div., 1917. The older types of grenade were still to be seen quite late in the war. This soldier of the 'Dandy Ninth' wears the canvas looped-belt holder for eight stick grenades, supported by a neck-strap and tie-tapes. The blue bar on the sleeve marks the senior battalion, junior brigade within the division by colour and direction; above it is the battalion's red-on-khaki patch '9th RS' and 'Highlanders' — this was a kilted battalion.

of both hands.'

This earliest type of body carrier was later followed by grenade waistcoats of various designs. A carrier with ten pockets was packed in the boxes of the 'No. 6' and 'No. 7' grenades, which were tin cylinders with friction igniters. The carrier for stick grenades was a canvas belt 3 in. wide and 3 ft. long, tied with tapes at the back; eight loops at the front accepted the grenades, and straps over the shoulders took the weight.

Original grenade waistcoats of the Great War are now very rare: at the time of writing neither the Imperial War Museum nor the National Army Museum possessed an example. Original

illustrations are also few and far between; though contemporary manuals do include a reasonably comprehensive sequence of photographs, and in some cases scale diagrams, from which a good idea can be gained.

Notes from the Front also offered advice on rifle grenades: the rods were best oiled to prevent rust; and during handling the heads were to be held rather than the rods, which could bend. In use the new rifle grenade sights were found to be clumsy, and at least equally efficient results could be achieved by eye and practice. It was also observed that rifle grenadiers should stand back from the parapet, otherwise



A French soldier and a British bombing sergeant — his red grenade badge faintly visible in the light of the chevrons on his right sleeve — insert detonators into Mills bombs on the Salonika front. Officially this tricky task was supposed to be carried out in sheltered conditions, with the minimum number of men

exposed to possible danger; this photograph starkly demonstrates the blasé attitude of front line troops. Note the wooden grenade boxes, which might be taken forward in the assault by the two carriers in each nine-man 'grenadier party', if no handler carrying device was available. (Imp. War Mus.)



The classic Mills bomb, 'hand grenade No. 5', accepted by the Army in May 1915; it was well into 1917 before it could be said to be in almost universal use on the Western Front, however. The 'No. 36M', similar but differing in small details, appeared in 1917. 'M' stood for Mesopotamia, where there were reports of 'No. 5' grenades deteriorating due to humidity; the 'No. 36M' was sealed after filling by dipping in shellac. One difference was the more robust base plug of the 'No. 36', for use with the rifle discharger. For rifle use the fuse of the 'No. 36' was seven seconds; for hand use, four seconds. (NAM)

the appearance of the muzzles rapidly attracted enemy fire. At the same time it was found that direct fire against enemy positions from the shoulder or hip helped to deter snipers.

By the time of the publication of *The Training and Employment of Grenadiers* in October 1915, the rôle of the grenade was already undergoing a revision:

'The nature of operations in the present campaign has developed the employment of rifle and hand grenades both in attack and in defence to such an extent that the grenade has become one of the principle weapons of trench warfare. Every infantry soldier must, therefore, receive instruction in grenade throwing.'

Within each platoon a

nucleus of one NCO and eight men was to be formed with a higher degree of training, either to work with their platoon or to provide a reserve for special operations. (In the cavalry this special bombing reserve was limited to an NCO and four men per troop.) All such men were to be 'selected from the very best, bravest and steadiest in emergency. Preference should be given to tall men as height and length of reach are an advantage. It has been found that men who are fond of outdoor games are the easiest to train.'

It was a statement which summed up the ideal attributes of the grenadier over three centuries, and one which the 'grenado' throwers of the 17th century, and their

mitre-capped 18th-century counterparts, might have recognised.

Like his historical forefathers the Great War grenadier was felt to be entitled to a distinctive mark: in this case a badge of proficiency, usually a red flaming grenade, sewn to the right upper arm. The 'bombing officer' — one subaltern per battalion, who was not to lead the bombers in action, but to supervise training and organise supplies — had a similar badge, but with white flames. Occasionally there were unit variations on this scheme, badges of slightly varying types being made and paid for out of regimental funds.

A revision in training procedures also took place in 1915, with greater emphasis on practice and throwing techniques. After overcoming 'the natural fear of the grenade itself', the next step was to develop accurate throwing and distance in order to 'establish superiority over the enemy by outranging him'. Normal throwing was to be overarm, but for shorter distances grenades could be 'lobbed from the shoulder by an action similar to that employed in putting the weight'. For short-distance throwing with stick types, it was suggested that they be thrown like a dart. 'In a trench it should not be thrown like a cricket ball, as there is a danger of knocking the hand against the back of the trench and causing it to explode.' Throwing bombs with time fuses, like the 'No. 5' Mills, was deemed rather less hazardous, as if these were banged or dropped there was usually no ill effect — indeed, men were taught that there was still time to pick the bomb up and throw it out of the trench. As well as standing throws and throwing from a trench, grenadiers were taught to throw prone and kneeling.

By the end of 1915 an increasing proportion of the bombs in service were of the 'No. 5' Mills type, and production of some of the less reliable types was slowed in its favour.

THE GRENAДИER PARTY

In offensive operations it was intended that the basic unit should be the 'grenadier party' of one NCO, two bayonet men, two throwers, two carriers, and two spare men. The bayonet men were to be 'quick shots and good bayonet fighters', and their duty was to protect the throwers 'at all costs'. The most usual tactic of the party was already familiar — bombing along enemy-held sections of trench. At every traverse the party would halt, spread out, with the bayonet men in front. When one or both throwers had thrown over the traverse the bayonet men, lurking at the corner, would rush round to deal with any surviving opposition or to report the bay clear.

In preparation for the attack the following distribution was recommended:

(a) Grenades on the scale of three grenades per man, to be issued in bulk to those units detailed to open the attack, the issue being made in sufficient time for them to be distributed as required.

(b) Small depots to be established at frequent intervals along the trenches from which the attacking columns will start.

(c) Other depots to be established in the support and assembly trenches. These latter should be close to the junction of these trenches with the communications trenches.

(d) A central brigade depot to be established still further in the rear from which these advanced depots can be replenished.'

In addition to these supplies it was intended that men sent up the line in support of an attack could carry extra grenades — just one of their many encumbrances. German grenades were also to be made use of when captured.

Grenades were supposed to have their detonators inserted and to be fused in the area of the Brigade Headquarters, ideally in sheltered conditions, with only one or two men exposed to the potential

danger at a time. In practice things did not always work out this way, and the job was sometimes done close to the front, or in the open, with other troops nearby. On one occasion Guy Chapman recollected seeing some 300 men sitting in an open square doing this dangerous work:

'Suddenly there was an explosion and a shout. Pieces of iron hammered and slapped against walls. Three of the 60th were lying in a bloody group: one holding his stomach and screaming. Stretcher bearers ran up and carried the wounded away. The detonating went on without pause.'

Front line bomb dumps were to be small — they could be exploded by enemy shelling and bombing. They were in the charge of the companies holding those stretches of the line. Ideally the front line bomb stores were a series of dry, bomb-proof depots at frequent intervals in the bombing trench and near the heads of the communication trenches. The best pattern was thought to be a 'T'-shaped trench off the main trench. Later in the war plans were issued showing how to

construct 'bomb recesses' and 'bomb stores', the main materials being planking, roofing felt and corrugated iron. If possible the bombs were to be stored in tin-lined boxes, like old ammunition boxes, which were to be checked regularly for deterioration.

'Grenadier parties' were to carry with them handy supplies of grenades in various containers. In addition to boxes and waistcoats, haversacks, looped belts, and on occasion even buckets were pressed into service.

1916: BOMBERS IN THE ASSAULT

The year 1916 saw an official change in nomenclature, and grenade throwers were known henceforth as 'bombers'. (It is said that the 1st Foot Guards' jealousy of their historic title had something to do with this decision. . . .) The changes were not only semantic, however: a new emphasis was now placed on a flexible approach, and co-operation between different types of weapon. Above all, it was demanded that bombers were not to lose their abilities with the rifle.

The object of the bombing party was proclaimed to be 'rapid and continuous advance', with grenade-throwing 'only to be resorted to when the bayonet men are held up'. Moreover, the action was never to be allowed to degenerate into a bomb duel.

Unsurprisingly, this was not universally achieved, and a great deal of stress was placed on the bayonet men, who were specially selected for 'pluck and alertness' and for their ability to take 'snap shots'. Of the two throwers in each party, one was to take responsibility for short throws, and the better of the two for long throws. Dugouts were to be dealt with without delay — two grenades thrown down, and the bayonet men to follow them after the explosions, guided by an electric torch. In raids the throwers were to go armed with revolvers, bayonets, stabbing knives, or other hand-to-hand weapons such as axes or knobkerries.

In the general assault all men were to carry rifle and bayonet, the bombers being taught to throw with the rifle slung over the left shoulder. Steel helmets were to be worn by all taking part.

At a higher level it was promulgated that each brigade of two battalions was to have approximately 5,000 grenades on hand at any given moment. Three-fifths of these were to be in the brigade stores, and a thousand each were supposed to be in the charge of the battalion and company organisations. Ideally, no more grenades than necessary were to be stored in the front line trenches, and a smooth forward-moving supply was to be maintained. In difficult conditions practical experience led to the forming of human chains passing the grenades in sandbags. At other times relays of carriers were organised, to trudge



Bailleul-aux-Cornuilles, 10 May 1917: 7th Black Watch compete with the rifle discharger as part of battalion sports. The dress of the Jock in the left background is unexplained . . . (Imp. War Mus.)

A Royal Engineer demonstrates the 'Discharger, Grenade, Rifle' which replaced many of the rodde-type rifle bombs late in the war. The maximum range of the rifle-discharged Mills bomb was a useful 225 yards. Rifles used frequently for firing grenades quickly showed signs of wear: the stresses created were equivalent to dropping the rifle 12 or 14 ft. on to its butt. The classic damage was a butt split at the stock bolt, a split fore end, and the barrel worn at the seat of the rod. It was found that the pressure could be lessened by firing in this magazine-upwards position, which gave less leverage on the stock. (Imp. War Mus.)



back and forth between dumps. It was for just this purpose that the 'Yukon' pack was invented in 1917. This was simply a frame to which whole boxes of bombs were roped, up to four boxes at a time. With anything up to 48 bombs and a lot of solid woodwork on their backs, the Yukon carriers were often reduced to toiling along through the mire with the aid of a stick.

Training and testing

Grenade training was now organised on the premise that very large numbers of men would be trained. A basic three-day instruction course concentrating on the Mills bomb and throwing technique would give a reasonable proficiency, while an advanced course should deal with German bombs, the use of catapults, and other devices.

Training led to a two-part test, the first part consisting entirely of throwing dummy grenades. Contrary to later practice, some early training grenades were painted with the word 'dummy' in red to distinguish them from live grenades. At other times ordinary grenades were used, not filled or fused but correctly weighted. The dire warnings given in the manuals suggest that sometimes the two became mixed up.

Normally a live grenade carried a red 'filling line'. They might also carry other coloured bands to denote the explosive used: green for

Amatol, pink for Ammonal. Signal grenades were often marked with spots showing the number of flares contained, and their colour. The initials of a filling contractor and the date of filling were usually stencilled in black on the early grenades.

The first part of the 1916 test required the throwing of ten dummies from a standing position into a trench 30 yards away, the trench being specified as 4 ft. wide, 3 ft. deep and 10 ft. long, positioned end-on to the thrower; and to be successful he had to land five out of ten in the trench. Then another ten were to be thrown into the same target from 20 yards, kneeling. Next, the thrower himself stood in a trench and threw five grenades out of it and into another. Finally came the most realistic test: throwing over traverses into a fire trench. Five out of six grenades thrown over the first traverse, 6 ft. high and 10 ft. broad, had to land on target.

Part two of the test involved stripping several types of grenade, and then answering six questions on each of three subjects: grenade types, care and handling, and trench tactics. Finally, ten live grenades were thrown from one trench to another, five of them having to find their marks.

Another aspect of training much emphasised was the introduction of a competitive or sporting element, to keep the men interested or entertained while imparting serious lessons. The 7th Bn., Black Watch, for example, held a sort of 'Highland Games' at Bailleul-aux-Cornailles on 10 May 1917, in which one event was firing rifle grenades from standing and kneeling positions. Perhaps more widespread was the officially encouraged game of 'bomb ball'. Two teams of 11 men threw a small weighted bag, as similar as possible to a grenade, from player to player, bomb-throwing style. The object was to land it in the opposition goal area; there was no running with the ball, but passes were allowed in all directions, and corners, 'throw-ins', fouls and penalties all resembled football.

Rifle grenade techniques

It was also during 1916 that parameters were laid down for the employment and training of semi-independent rifle grenade squads along the lines of the hand grenade parties. The standard rifle grenade squad was intended to be eight men and an NCO. They were to train in aiming, using both a wooden stand and the sight; ranging and

observation of fire; preparing emplacements; and firing at vertical targets.

Tactically, they were to train to achieve ease of movement and concentration of fire on a given point, such as an enemy machine gun position; or alternatively, to distribute fire along a given stretch of trench. Most critically, however, the rifle grenadiers were encouraged to integrate their efforts with other weapons. When British hand grenade throwers found themselves facing Germans armed with lighter 'eggs', they were often outdistanced; and timely intervention by the rifle grenadiers could break up the enemy bombing group. Equally, they could add weight to attacks on strongpoints and machine guns, a 'sudden and rapid barrage' knocking out or suppressing the enemy's resistance and allowing the riflemen to advance. This tactic was employed successfully by the Warwickshires in an attack on 25 July 1916, and was subsequently written up as a classic example of the technique.

Conclusions

If any conclusion can be drawn from these observations, it must be that grenade warfare in the trenches was not static. Apart from new grenades, training also evolved, so that the bomb ceased to be a specialist engineer's weapon and became a staple of close combat, of which all troops had some knowledge. And however often the rules were ignored in action, there *were* rules — methods intended to make the use of grenades as harmless to the throwers, and as lethal to the enemy, as possible.

MI

Major sources

The Training and Employment of Grenadiers, 1915
The Training and Employment of Bombers, 1916
Instructions on Bombing, 1917
Notes of Some Recent Bombing Operations with Examples, 1916
Notes from the Front, 1914-15

The artist gratefully acknowledges the advice of Michael Chappell on several points.

The British Officer in the Boer War 1899–1902

PHILIP J. HAYTHORNTHWAITE
Paintings by BRYAN FOSTEN

The Anglo-Boer War of 1899–1902 has been regarded as a watershed between the campaigns of the Victorian and modern eras. The tactical implications of the war had a profound effect upon military theory (the imperfections of the British Army's systems of operations being highlighted); and the conflict also caused changes in the uniform and equipment of the Army.

The overseas service uniform of all British Army officers was of the same basic pattern, with variations for certain units — though in the usual way, even before the experience of active service resulted in myriad personal variations on the regulation dress, most units boasted regimental distinctions of some type.

Only in 1896 had khaki become the universal 'foreign service' uniform, first worn in a major campaign (other than in India) in the Sudan in 1898.

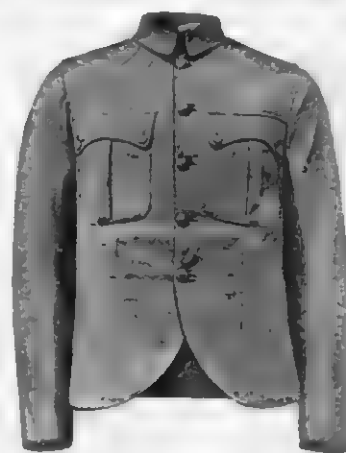
THE AUTHORISED UNIFORM

The tunic (officially known as a 'frock') was ordered to be made of khaki cotton drill; but as this was soon found to be insufficiently warm for the extremes of temperature encountered in South Africa, it was replaced throughout the army by serge, the 'khaki' shade varying in colour from greenish-brown to grey-brown. The frock for officers, as authorised in July 1897, was described officially thus:

'... fitted loosely to admit warm clothing being worn underneath if necessary, in cold weather or on active service... Khaki drill or serge, full in chest, cut with patrol-shaped back and side bodies; patch pocket, with pointed flaps and small button on each side of breast outside, and with a one-inch box pleat down the centre.

The pockets to be 6½ inches deep and 6½ inches broad at the top. Top edge of pocket flap to be one inch below the centre of the second button. Two inside pockets in lining of skirt in front fastened with small khaki covered button. Two pleats about 3 inches long on each side of neck in front running slightly diagonally from collar seam in the direction of arm-hole, also two pleats underneath the breast pockets, to give shape to the waist and fullness [sic] to the breast. Five small buttons down the front. The back to have a yoke, sufficiently wide to cover shoulder seams, ending under the shoulder straps, and not too deep. Sleeves with three pleats, with pointed cuffs 5 inches high at the point and 2 inches behind. Shoulder straps of the same material as the frock, and fastened at the top with a small button. In the Royal Horse Artillery and Cavalry, shoulder chains are worn. A slit up each side of sufficient depth to suit the height of the wearer. Inside waistband fastened with a buckle. Stand-and-fall collars for all ranks of the same material as the frock, fastened with two hooks.'

Buttons were to be of regimental pattern, though probably the phrase in the regulations 'or other pattern' allowed the use of the 'general' Royal Arms design. Rank badges were worn on the shoulder straps, with the regimental title or initials in brass at the point of the shoulder.



der. (Until 1901, when an extra star was added to the shoulder straps of company officers, captains had two stars; lieutenants, one; and 2nd lieutenants, none; field officers' badges throughout were the same as today: major, a crown; lieutenant-colonel, a crown and star; etc.)

With the 'frock' were worn either khaki drill trousers or

Top:

Lt. Col. Frederick W. Kitchener, West Yorkshire Regt. — Lord Kitchener's brother. He wears regulation uniform, the covered foreign service helmet bearing on the left side the colourful flash of the West Yorkshires: the 'W York' title in white on a red arc, mounted on a patch of (almost certainly) dark blue with two yellow stripes.

Above:

Official photographs from Dress Regulations of the 'English' (left) and Scottish patterns of 'frock'



Left:

Capt. A. D. Fleming, Volunteer Service Company, Royal Warwickshire Regt.; note two stars of this rank above brass regimental title on shoulder strap. The brassard is probably worn in mourning for the death of Queen Victoria



Three-quarter front view of the regulation foreign service helmet, with pagri but without cover; side and front views of Wolseley helmet; and left side of the 'pith hat'.

brown cord pantaloons, with khaki woollen puttees; the choice of style was optional providing that all officers of a regiment dressed alike, though dismounted officers on parade officially had to wear trousers and puttees. Boots were black or brown leather, with mounted officers permitted to wear knee or 'butcher' boots with spurs, or 'shooting boots' and puttees — again, providing that all within a unit were dressed alike. A popular alternative to puttees permitted by *Dress Regulations* were leather leggings, usually of the type known as Stohwasser gaiters: of brown or black leather, 8½ in. high for officers of 5 ft. 8 in. in height, an inch higher for those taller, and an inch lower for those under 5 ft. 6 in. tall.

The authorised headdress was a cork tropical helmet, covered in white cloth; but without exception on active service it had a khaki cloth cover, concealing the white, or else was made of khaki cloth without a cover. At the

top of the helmet was a hemispherical zinc ventilator covered with khaki cloth; and wrapped around the base was a khaki cloth pagri, a cloth strip some 4 in. wide and sometimes as long as 24 feet² — originally a functional neck-shade, but by this date largely decorative. The leather chinstrap was ½ in. broad. Helmet ornaments such as spikes, plates and chin chains were never worn on active service.

The regulations exhorted that 'Officers should be careful that their Tradesmen do not supply them with "smart" looking helmets instead of those capable of affording protection from the sun. In fitting themselves with helmets, they should take care that the back part comes well down so as to shield the neck, and that the temples are well covered. The sealed pattern should be strictly adhered to.' A khaki neck-curtain should be attached 'when the severity of the climate necessitates it', but its use was optional.

AUTHORISED VARIATIONS

In addition to the cavalry distinction mentioned above, certain regimental variations were decreed by *Dress Regulations*. Most notable was the frock worn by Scottish regiments, which had the following variations: 'The pocket flaps are pointed out at the ends and hollowed in the centre, and are fastened with ½-inch buttons of zinc or bone mould, covered with the same material as the frock. The yoke to the back is omitted. The cuffs are gauntlet shape, 5 inches deep at the hind arm seam, and 3½ inches at the fore arm seam. The skirts are rounded off in front.'³

Lowland regiments wore tartan trews; and Highland regiments hose, khaki spats and the kilt, covered on active service with a khaki camouflage apron which 'flapped up to such an extent as to be of little practical use'. The kilt was unsuited to the climate (many Argyll & Sutherland

Highlanders were incapacitated at Modder River with sunburned legs); and — equally for reasons of camouflage — in the later stages both the kilt and trews were often replaced by ordinary khaki leg-wear.

In the Foot Guards, the frock had its buttons in regimental style: spaced singly for the Grenadiers, in pairs for the Coldstream and in threes for the Scots.

Some personnel wore gorget patches, 2½ in. long by 1½ in. wide, pointed at the outer end, and sewn to each side of the collar so that the ends met when the collar was fastened, the patterns as follows: *General Officers*, scarlet with gold Russia braid loop and gold net button near the point; *Staff Officers*, as above but scarlet silk loop and gilt button; *Army Service Corps*, blue with white braid loop; *Army Medical Service*, blue with black Russian braid loop; *Army Ordnance Dept.*, blue edged with ½ in. scarlet piping on all except the forward edge; *Army Pay Dept.*, blue with ½-in. yellow light; *Army Veterinary Dept.*, maroon; *Inspector of Army Schools*, blue with light blue loop; all the above with corps or departmental button.

PERSONAL EQUIPMENT

The universal item of personal equipment was the brown leather 'Sam Browne' belt, consisting of a waist belt 2½ in. wide, with a double-tongued brass buckle; and double braces 1½ in. wide over the shoulders, running vertically from brass D-fittings on the waist belt, over the shoulders and crossing at the back to attach to the opposite sides of the waist belt. The regulations stated that 'In mounted services the strap over the left shoulder need not be worn, except when it is required to support the revolver'; and although the double braces are shown in most photographs, the single diagonal shoulder brace which had become universal by World War I was used during the Boer War. On to the waist belt fitted a

sword frog at the left side, an ammunition pouch at the right front, and a pistol holster at the right side, all of brown leather; the holster and the angle at which it was carried were at the wearer's discretion, depending upon the type of pistol he owned. Minor variations in the design of Sam Browne were common. The pistol was usually secured around the

owner's neck by a khaki lanyard attached to the butt.

Other items of equipment usually carried were a khaki drill or canvas haversack over the right shoulder, having 'one large pocket. At the back of the pocket, two smaller pockets, and a loop for a knife and fork. Flap fastened with a small button of Regimental or Departmental pattern. White or khaki strap with

white metal fittings; for Rifles, black strap with black metal fittings.' The recommended pattern of water canteen was kidney-shaped, 7½ by 5½ in. by 3 in. deep, made of aluminium and covered with khaki felt, with a brown leather shoulder strap; it held 2½ pints, and had a cork stopper at the top of the same size as that of an ordinary wine bottle, so that it could be

renewed easily. Like the binocular case (also worn upon a shoulder strap) the pattern of canteen was not regulated, so that each officer might choose his own.

Greatcoats

The greatcoat was double-breasted with two rows of six buttons; a 4½-in. stand-and-fall collar closed with hooks and eyes; 6-in.-deep round cuffs; a pocket at each side; three buttons on each skirt flap; an interior pocket inside the left breast; a slit at the left side through which the sword hilt could protrude; and shoulder straps; use of a cape (long enough to reach the knuckles) was optional. For



Left:

Officers of the 16th Lancers. All wear shoulder chains; and apparently prefer leather leggings to puttees or riding boots. Note highly glazed gauntlet cuffs

Below:

Officers of the Royal Irish Rifles in S. Africa — a perfect 'campaign' group. Note variety of equipment, and the fact that several carry rifles



mounted officers the great-coat had a longer opening at the rear and a small flapped pocket on the body behind the left arm; the waist was pulled in by a cloth horizontal strap at the rear, attached to the top buttons of the skirts. The coat was to reach to within a foot of the ground, or to the ankle for mounted officers.

Gloves were permitted to be buckskin or dogskin (providing all the officers of a regiment wore the same), with cavalry regiments frequently wearing gauntlets.

Swords

The pattern of sword depended upon the unit; the 1887 cavalry and 1897 infantry swords were most common, both having a straight blade, though certain cavalry regiments had slight variations in hilt design. Scottish regiments carried the broadsword, which for active service had a simple cross-guard replacing the traditional basket hilt, but some regiments (e.g. the Black Watch) appear never to have used the cross hilt. The Royal Artillery continued to carry their variety of the 1822 light cavalry sabre. In all cases, the scabbard for active service introduced in 1899 was covered in brown leather with a steel chape and locket, replaced in 1901 by a similar type without the steel mounts. Bright metal hilts could be covered in khaki cloth, or painted. The brown leather sword knot was $\frac{3}{4}$ in. wide, with a $2\frac{1}{2}$ -in. 'acorn' with plaited leather covering. Generally regarded as a useless encumbrance, the sword

was rarely carried in the field after the opening months of the war.

Headdress insignia

Regimental insignia were displayed carried upon the helmet, in almost every case being stitched to the side of the pagri, though in rare cases they appeared on the front of the helmet. Most officers used the same badges as the rank and file, usually cut from the shoulder straps of the home service tunic: a piece of red cloth bearing the embroidered regimental title in white letters, and for Fusilier regiments the regimental initials below a white grenade badge. For regiments with differently coloured tunics, the flash was consequently different: the King's Royal Rifle Corps, for example, wore red letters on rifle green. The flash was usually rectangular, but some were diamond-shaped, and not all units wore such badges. Scottish regiments often wore a tartan square; the West Yorkshires had their title upon a striped backing; whilst the cavalry and other formations (including the Imperial Yeomanry) had wider varieties of decoration.

Some cavalry units followed infantry practice (e.g. the 1st Dragoons had red patches embroidered '1 RD'); but the Royal Scots Greys eschewed badges altogether, having instead a red cloth strip intertwined around their pagri. The 13th Hussars wore a blue and white diamond on the left of their helmets, while the 17th Lancers predictably wore their metal death's-head badge on the left of theirs. Some units wore plumes, e.g. the Argyll & Sutherland white, the Coldstream Guards and Black Watch scarlet.

EVOLUTION OF CAMPAIGN UNIFORM

The experience of campaign proved the failings of certain items of uniform and equipment. Boer marksmanship caused the abandonment of some features which identified officers; swords were often replaced by rifles, with ammunition belts as carried by the men. In the later stages even rank badges were sometimes discarded, or at least covered with khaki paint.

Medal ribbons were removed, and all brasswork was painted or allowed to tarnish, to prevent sparkles of light which might attract snipers. At the extreme, officers might wear other ranks' pattern tunics and equipment, to avoid any chance of their being individually targetted by the Boers.

Other variations on the regulation uniform were dictated by personal comfort. According to *Dress Regulations*, white linen collars were optional (providing that all officers of a unit dressed alike); but it became common for the tunic to be worn open at the neck, with or without a shirt-collar and necktie. Campaign uniform varied from regulation dress to almost totally civilian — though the latter was usually the preserve of the local forces, whose idea of 'uniform' was often bizarre. Most common were combinations of uniform and civilian items: loose flannels and white tennis shoes or cricket boots appeared incongruous when worn with a helmet and khaki frock, but were not exceptional. Peaked cloth caps and coloured forage caps were restricted largely to staff officers, though the occasional civilian tweed cap was not unknown.

The most profound change in the service uniform to arise from the Boer War was probably in the headgear. The regulation foreign service helmet was not the best design available; most notably, it lacked a sufficient eye-shade, which led to its being worn back-to-front, with the longer neck-guard acting as a peak. The alternative helmet was the Wolseley pattern, officially the head-dress of the West African and Chinese Regiments, having a larger crown and much larger brim: '... cork covered with khaki, made with six seams, bound buff leather, projecting peak all round, 3 inches wide in front, 4 inches at back, and 2 inches at the sides, ventilated at top with zinc-covered button, side hooks and brown leather chin strap'.⁵ The Wolseley was

Right:

Brevet-Maj. George D. Macpherson, 1st Bn., Munster Fusiliers; note grenade badges of Fusilier units on collar. Instead of a Sam Browne he seems to wear equipment made from a dress waist belt with circular clasp, its buff leather unwhitened, or stained khaki for active service.

Far right:

Lt. Francis H. Buchanan-White, 2nd Volunteer Service Company, 2nd Bn., Black Watch. The doublet has 'English' pocket flaps, and is worn with the kilt, sporran, broadsword and slouch hat — which, unusually, lacks the regimental red hackle.





first worn in the Sudan, and by the middle of the Boer War was common throughout the Army, many officers buying them after their arrival in South Africa.

In some cases the Wolseley was adopted by the officers of entire regiments (e.g. the 6th Dragoon Guards), while others retained the old helmet exclusively (e.g. the 6th Dragoons); but probably it was most usual for a regiment's officers to wear both types, depending upon personal preference or availability. The Wolseley was so superior that it became the regulation helmet throughout the Army in 1904.

Another less common alternative was the 'Pith Hat', an optional item described thus by *Dress Regulations*: 'Pith, covered with khaki, brim about 3½ inches in width, khaki-covered zinc ventilator at the top, green lining'.

Campaign experience proved that the most func-

tional headdress was the felt slouch hat favoured by the colonial forces; and in the later stages of the war its use became widespread, to the extent that even troops sent from Britain were issued with hats at the outset: the 7th Hussars, for example, joined the field army in 1900 wearing the hat, and even Foot Guards reinforcements were issued with it in preference to the helmet. The slouch hat (colloquially, the 'smasher') was made of khaki or tan felt, with a leather internal headband, a khaki pagri and a wide brim, which was usually upturned at the left side (though the Coldstream Guards, wearing their plume at the right, turned up the right brim). After exposure to the elements the hat collapsed into a variety of shapes, hence its unpopularity with those concerned with smartness; with the crown punched up or flattened, the brim turned up or allowed to droop, there was

often little 'uniformity' within a regiment which had been in the field for any length of time.

The 'smasher' also gave scope for regimental decorations, some using badges as on the helmet but others (especially the local corps) adopting all manner of fur and feather ornaments. Most notable were the South African Light Horse's use of the long black tail feathers of the sakabula (hence the Zulu motto on their badge, *Usiba Njalo Nga Pambili*, or 'Feathers at the Front'); and the leopardskin pagri and wildcat-tails of the Imperial Corps of Guides or 'Rimington's Tigers'. Regular regiments also adopted such decorations, some transferring the plume from the helmet (e.g. the Coldstream Guards and Black Watch), and others making new regimental distinctions, such as the dark green cock-feathers worn by the Highland Light Infantry. Badges were often carried on

The rake's progress? . . . (Left) is Lt. Col. St. L. Moore, 17th Bn., Imperial Yeomanry in a uniform typical of officers of all corps after the introduction of the 'smasher'. (Centre) Lt. T. G. Matheson, Adjutant, 1st Bn., Coldstream Guards — note buttons in pairs. The hat brim is upturned on the right, with the regimental Garter Star and a scarlet hackle behind. The open neck was common on service. (Right) is the ultimate in campaign deshabillé: Lt. Smitherman of the Rhodesian Regt. — colonial units were probably more likely to wear non-regulation clothing to this extreme degree, but 'shirt-sleeve order' was common even among regulars. As one contemporary report stated: 'The Imperials and Thorneycrofts rode in shirt-sleeves, and it says something for the emancipation of modern British generals from the shackles of marmetism that the hardy rough-riders were allowed to dress in this fashion.'

the upturned brim; e.g. the 17th Lancers continued to use their metal death's-head, now upon a dark blue rosette with white edge.

continued on p. 44



C



D



E



F



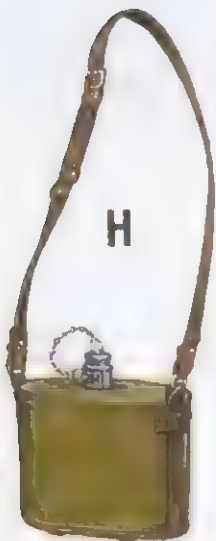
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S

(See p. 44 for captions to colour paintings opposite.)

(P) Equipment reputedly used during the Boer War by an unidentified officer of the King's Own (Lancaster) Regt.: a drill frock minus rank badges, presumably to escape the notice of snipers, a 'smasher' hat; an unbleached fabric haversack with white metal regimental button, water bottle; binoculars; sword; and an unrelated notepad, used in S. Africa by an officer of Royal Engineers.

(Q) Portable canteen: a silver-topped glass spirit flask fitting inside a leather cylinder; and a silver-plated tumbler, into which fitted the silver-plated, double-ended wine and spirit goblet; the whole fitting inside a leather case with attachment for Sam Browne or saddle. Used in S. Africa by Col T. R. L. Thompson, RE

(R) Lt. Gen. Sir H. M. Leslie Rundle, commanding 8th Div., South African Field Force; he



Q

wears a typical service uniform with non-regulation gauntlets and, apparently, a Royal Artillery sword. Medal ribbons were removed on operations

(S) Lt. Col. Edward G. Bethune, commanding Bethune's Mounted

Infantry. A notable feature is the wooden shoulder-stock/holster for the 1898 Mauser automatic pistol, worn on the sword frog attachments of the Sam Browne, to be accessible to the left hand — Bethune had lost his right arm in an accident in India

COLOUR PAINTING P42

(A) Officer, 1st Bn., Highland Light Infantry; marching order, 1899. This typical service uniform of the early Boer War includes a Scottish doublet with gauntlet cuffs and rounded skirts, though with 'English' pocket flaps, field equipment, and the regulation helmet. Regimental distinctions are the McKenzie tartan pantaloons, and a square of the same material on the left of the pagri; officers later added a triangle of the tartan to the rear of the helmet to make them more recognisable to their men in action — note that our officer carries his helmet back to front here. Slouch hats were issued to this battalion in May 1900, but helmets were re-issued in September, some officers choosing the Wolseley. At that date the tartan flash was 4 in. high, 3 in. wide at the base, and narrowing to 2 in. wide at the top. Note the cross-hilted sword — see also detail 'I'. After the initial issue of clothing Scottish units often had to use 'English'-pattern frocks, the skirts sometimes being roughly altered to resemble the doublet

(B) Officer of Imperial Yeomanry, 1901. A typical officer's uniform of the period when the slouch hat became common; with appropriate regimental insignia this might represent any officer of the period. He wears Stohwasser leather gaiters in preference to puttees or high boots. Note contrast between light khaki drill doublet of (A) and heavy khaki — more properly, 'drab' — serge of this uniform

(C) Slouch hat badge, 17th Lancers

(D) Slouch hat, Black Watch

(E) Slouch hat badge, 21st Bn., Imperial Yeomanry — later, the County of London Yeomanry. The brass 'SS' (for 'sharpshooters') was worn by the 18th Bn. as well, but the purple, red-edged rosette was probably peculiar to the 21st

(F) Foreign service helmet, Coldstream Guards

(G) Foreign service helmet, Royal Scots Greys

(H) Water bottle.

(I) Detail, cross-hilted Scottish sword.

(J) Detail, cloth-covered sword hilt

(K-O): Helmet flashes. The proportions might vary considerably, depending upon how much red cloth was taken when the title was cut out of the shoulder strap of the home service tunic; e.g. both (K) and (O) are seen in some photos with much less cloth above the title — though in the case of (O) the rounded, tapered shape is retained whatever the depth.

(K) Lancashire Fusiliers

(L) Manchester Regiment

(M) King's Royal Rifle Corps

(N) King's Regiment

(O) Royal Fusiliers

Right:

Col. Thorneycroft (left) wears the helmet flash of his own 'Thorneycroft's Mounted Infantry', and carries a Mauser automatic at the left hip. With him, an officer of the Black Watch(?) — note gauntlet cuffs of the doublet, and apparently red hackle.

Below:

The red coat on active service. 3rd Bn., Durham Light Infantry at East London wearing their scarlet 'frock' with white facings — which appears doubly incongruous with the new Wolseley helmet.

VOLUNTEERS & YEOMANRY

The volunteer service companies and Imperial Yeomanry which went to South Africa mostly wore uniforms like those of the regulars; all the Imperial Yeomanry wore the slouch hat, most from the outset — though many of the volunteer companies of regular regiments initially wore the helmet with the usual pagri flash, which sometimes featured the letter 'V' ('volunteer') above the regimental title. Some of these units first mustered in home service uniform (the Warwickshires' volunteer service company, for example, wore the rifle-green of the regiment's 1st Volunteer Bn., with a white helmet); but most changed into khaki en route to South Africa — though at least one unit (the 3rd Bn. Durham Light Infantry) actually served in South Africa in the old red tunic.

Many units of Imperial Yeomanry were distinguished only by their badges (such as the bronzed letters 'C.I.V.' worn by the City Imperial Volunteers); but, due to shortages of government khaki clothing, others designed their own uniform. The Lovat Scouts, for example, had khaki frocks with four frontal pockets and a khaki cloth waist belt, with drab cord pantaloons and khaki puttees or tan leather leggings and ankle-boots for the unit's mounted company, and with khaki knickerbockers, knee-length khaki woollen stockings, drab leather or cloth spats and shoes for the infantry company. Their khaki slouch hat had no badge, but a tartan



patch on the upturned left brim, believed to have been 'Red Fraser'.

Among the varied hat insignia worn by the Imperial Yeomanry was the 'general service' badge (Prince of Wales's crest and letters 'I.Y.' on a scarlet and purple rosette); 10th Bn. likewise, but a brass 'X' in place of the crest; 16th Company, an embroidered silk pear blossom; and 21st Company, a brass 'XXI' and Prince of Wales's crest on a maroon patch.



Far left:
Bronze 'CIV' of the City Imperial Volunteers worn on the hat brim by Lt. W. L. B. Ali, the first CIV officer killed in the Boer War, near Pretoria in June 1900. **(Centre)** Maj. Sir William S. Dick-Cunyngham of Prestonfield, Bt., Scottish Horse, with this unit's distinctive bunch of blackcock feathers, and a badge worn on a yellow oval. The tunic has the common 'civilian' collar. **(Left)** Perhaps the most elaborate of hat decorations: those of Montmorency's Scouts, a mounted infantry unit formed by Capt. Hon. R. H. L. de Montmorency, VC, 21st Lancers, who was killed near Stormberg in February 1900.

Officers' camp equipment was not regulated officially, though sample sealed patterns 'to serve as a guide to Officers proceeding on Active Service' were exhibited at the War Office, including a 'Bed Valise', bullock trunk, cooking pot, goggles, mess tin, water bottle, 'veil' (a mosquito net) and the useless 'khaki spine protector'. Much criticism was levelled by Kitchener at the amount of equipment carried on campaign, including 'kitchen ranges, pianos and harmoniums'; photographs show this to be only a limited exaggeration, with mess carts

containing not only folding chairs and beds, but tables with full linen and cutlery, tea urns, and as many home comforts as could be acquired. In general, however, equipment was reduced to what might be carried on horseback, including a range of ingenious portable drinking-vessels and mess-tins. Such amenities served to make the officer's daily life on campaign as pleasant as possible. **MI**

Sources

A large number of campaign photographs may be found in such contemporary works as *Navy & Army Illustrated* magazine, *With the Flag to Pretoria* and *After Pretoria: The Guerilla War*. The authorised uniform is described and illustrated in detail in *Dress Regulations for the Army* (1900); and of more modern works, the evolution of service dress is described in *British Infantry Uniforms since 1660* and *British Cavalry Uniforms since 1660* (both by Michael Barthorp, Poole 1982 and 1984 respectively). A detailed survey of the uniform of a single typical regiment may be found in *The Highland Light Infantry: The Uniforms of the Regiment 1881 to 1914* (J. B. McKay and D. N. Anderson, Glasgow 1977); while varieties of uniform worn within certain corps may be seen in the portraits which illustrate

A Military History of Perthshire 1899-1902 (Marchioness of Tullibardine and J. C. C. Macdonald, Perth 1908)

Source notes

- (1) *Dress Regulations* 1900; pattern sealed 6 July 1897
- (2) See *On Active Service with the St John Ambulance Brigade* (W. S. Inder, Kendal 1903) p. 9
- (3) *Dress Regulations* 1900
- (4) *Ibid.*; pattern sealed 22 June 1898
- (5) *Ibid.*; pattern sealed 13 September 1899

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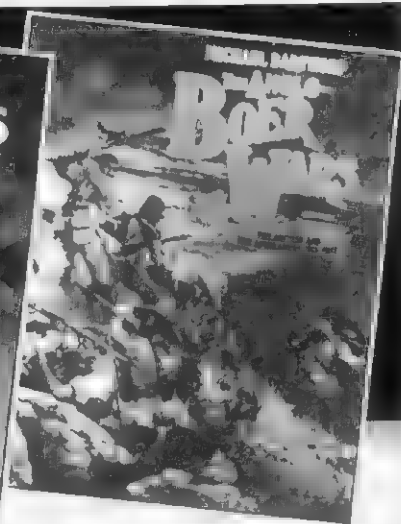
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REVIEWS

'US Military Shoulder Patches of the United States Armed Forces' (4th Edition) by Jack Britton & George Washington Jr.; MCN Press, PO Box 702073, Tulsa, Oklahoma; 1,900-plus col. photos, 169 mono; prices from publisher, h/bk. \$23.95, p/bk. \$16.95, +P&P \$3.00 1st class USA, \$2.00 o'seas surface, \$10.00 by air; available major British specialist dealers.

The award of the title 'standard reference' in any field is not lightly achieved. The candidate must display not only expert knowledge, but also organising ability, and continual willingness to up-date material. In the field of military collecting few publications even aspire to this criterion; but the work under review comes as close as any.

It illustrates some 2,000 US patches; and the nature of the challenge faced by the compilers should not be underestimated. Cloth unit shoulder patches came in during World War I, and remained thereafter. During World War II the number of such insignia proliferated into thousands, and the postwar period has added even more. Over the years the task of sorting them all out became so daunting that not a single official publication ever made the attempt. Happily for the collector, this gap has been filled by private publications, of which this work is one.

The book has some shortcomings, most particularly its title. It is, in fact, primarily a book of US Army shoulder patches, from World War I to the present, with additions. Among these are World War II Navy, Marine Corps and Army Air Forces shoulder insignia, all abolished shortly after the end of hostilities; and a variety of post-World War II Army pocket patches. (These latter have so multiplied in recent years that any sort of complete listing would require several volumes. In fact, the Army has rescinded the authority of local commands to award such insignia, as of October 1986.) Also included, for some reason, are a selection of post-war Air Force patches, worn only on flight suits; NASA mission patches; and a variety of college Reserve Officers' Training Course insignia, among others. The great majority are illustrated by colour photos of actual items to a constant scale: a very good idea.

However, only basic identification is provided, with virtually no text; and there is no information on the period of wear or meaning of any of the insignia. Neither do the authors make any attempt to distinguish between fully approved 'official' patches; unauthorised or locally authorised insignia; and 'novelty' items, made up primarily as an 'in joke' among a small group. Also omitted are the current black and olive drab 'subdued' insignia, derived from the full colour insignia shown in the book.

However, these are minor quib-

bles; the authors have done a commendable job simply in collecting the material they have. The book is essential to anyone interested in 20th century US militaria, and the information it provides the researcher is available in no other single volume.

LER

'The Exercise of Armes' by Jacob de Gheyn, ed. David J. Blackmore; Greenhill Books; 247 pp; 117 plates; h/bk. £11.95, p/bk. £6.95

For those with an interest in weapons of the 17th century, De Gheyn is a familiar name. Few books on fire-arms or military tactics of the period do not use one or more of the plates from his famous drill book of 1607. Original prints occasionally appear on the market, but they are expensive; now, for considerably less than the price of one plate, the enthusiast can possess the entire collection — 43 plates for the musket, 42 for the caliver, and 32 for the pike. They are reproduced at approximately half size, and each is clearly captioned. The standard of printing is high; and it is a pleasure to thumb through the pages, picking out details of equipment and weapons. This volume is said to be designed as a pocket edition for those interested in re-enactment of Civil War battles, but it will surely delight all arms and armour enthusiasts with an interest in the period.

FW

'Camouflaged Uniforms of the Waffen SS, Part 1' by J. Borsarello & D. Lassus; Galago Publishing, 16-20 Widmore Rd, Bromley, Kent BR1 1RY; 32pp; 45 col. photos, 46 mono photos; £5.95, plus P&P £1 (UK), £1.50 (o'seas surface)

This is a first-rate example of the kind of 'amateur' publishing which makes available to the enthusiast information which few commercial houses could handle. Dr. Borsarello's breathtakingly detailed research on all types of camouflage clothing will be familiar to readers of French and Belgian specialist journals, as will the name of Denis Lassus (and see also 'MI' No. 3). In this large-format, slim, card-back book they present a wide selection of clear colour photos, supported by monochrome shots, of the Waffen-SS 'Oak Leaf' and 'Plane Tree' camouflage-printed fabric, as made up into smocks, padded winter suits, helmet covers, shelter-quarters, caps, gloves and hoods. The extraordinarily wide range of variation in pattern and shades — a whole spectrum of greens, browns, oranges and purples — is classified and illustrated more fully than ever before. Modellers and collectors will be happy to overlook the rather crude production of the book; colour reproduction is good, and at this low price the book is a thoroughly worthwhile reference source. Recommended.

MCW

Osprey Men-at-Arms MAA 184-187; all 48pp, 8pp colour + approx. 35 b/w illus.; available in case of difficulty from George Philip Services, FREEPOST, Littlehampton, W. Sussex BN17 5BR; £4.50 ea. (+15% P&P if ordered direct). Published April:

MAA 184 'Polish Armies 1569-1696 (1)' by Richard Brzezinski, plates Angus McBride. The long wait for Osprey to cover this fascinating and colourful subject has been worth it. Mr. Brzezinski's text is scholarly, packed with detail, and very readable; this reviewer, no specialist, believes this is the most detailed work on the subject ever published in English, and certainly the most detailed currently available. The source-list speaks for itself. Excellent mono illustrations amplify and support Mr. McBride's dazzling plates, and the captions are detailed and specific.

MAA 185 'The Russian Army of the Napoleonic Wars (1): Infantry, 1799-1814' by Philip Haythornthwaite, plates Paul Hannon. Excellent text, offering very full uniform and organisation details, interesting quotes on the character of this extraordinary army, and useful formation diagrams. Strong selection of mono illustrations, mostly from Viskovatov but also Vernet, Georg Adam, and unattributed contempo-

rary prints. This reviewer was rather less happy with the plates: competently painted, but too ambitious in their composition, they lack the 'feel' or the clear detail of the classic approach adopted for this series by, e.g., Bryan Fosten.

MAA 186 'The Apaches' by Jason Hook, plates Richard Hook. The same family team which brought us the beautiful 'Plains Indians' title two years ago follow more or less exactly the same format for this very detailed account of the great fighting tribes of the South-West: i.e., as much on tribal organisation, religion, social arrangements and general culture as on warfare — and given the character of non-European societies, this is unavoidable and valuable. Brief but clear accounts of major wars against Spaniards, Mexicans and Americans, and the parts played by famous chiefs. At last this reviewer will have an inkling of what exactly the tribal/clan identifications mean when some Hollywood Indian scout spits tobacco juice in the dust and laconically educates the shavetail lieutenant about Jicarillas and Coyoteros... Fine mono photos of people and artefacts; superbly detailed colour plates of warriors, scouts, women, shamans — and some absolutely amazing religious dancers. Only one complaint: Osprey really should have provided a map — no excuses accepted.



A plate from Greenhill Books' half-size reprint of De Gheyn's *Exercise of Armes*



MAA 187 'British Battle Insignia (2): 1939-45' written and illustrated by Mike Chappell. The companion to his excellent World War I title, previewed in 'MI' No. 3; and, despite the more generally familiar period, almost as full of colourful surprises, to this reviewer at least. I had literally never heard of British Tommies wearing both divisional and brigade patches on battledress, for a start. As before, the plates are packed with fully uniformed and equipped figures, half-figures and insignia patches: a feast of reference for modellers and particularly for collectors. Same mix of insignia close-ups and contemporary portraits in the mono illustrations as in MAA 182. This type of hard-core reference title on mainstream subjects is what Osprey must keep doing, please, alongside the wonderful exotica like the 17th-century Poles and 19th-century tribesmen.

A strong, varied batch, with only one major weakness, and some genuine 'stars'. JS

'Their Glory Shall Not Be Blotted Out' by Lt. Col. Olaf Macleod; Lutterworth Press; 72pp, 28 full col. plates; £30.00

With the general introduction of khaki service dress the use of dress uniforms in the British Army drew to its close, and between 1902 and 1914 this splendid clothing was used only for walking out, certain ceremonies, and prestige guard duties. The last year in which the old Army as a whole wore these colourful uniforms under any circumstances was

1914; and this book is a celebration of the dress of the regiments and corps at that date.

The 28 colour plates contain 101 figures in groups, all carefully chosen to show as wide a range as possible of the various types of Household Troops, Artillery, Cavalry, Infantry and Corps. The attractively arranged figures have been posed to clearly illustrate the more important aspects of clothing and accoutrements. Particularly welcome are the plates illustrating the Corps, and Foreign Service Dress.

The book is exceptionally well printed on very good quality paper, and faultlessly designed, with plenty of white space. The very short text comprises only 34 half-pages supporting the facing plates, together with a foreword, introduction, list of plates, acknowledgements, bibliography and glossary.

Collectors will recall with pleasure the meticulous and beautifully painted small varnished figures which the author/artist produced some years ago; and the paintings in this book follow the same style, which is in many respects reminiscent of the work of the late C.C.P. Lawson in his best period.

Unfortunately, the high quality and the quantity of colour plates are reflected in the very high price; nevertheless, this handsome publication will be cherished by all those interested in owning high-quality books, and sharing the author's passion for the Army's last full dress. The late Col. Macleod generously donated all author's proceeds from the work to the regimental funds of the Queen's

Own Highlanders (Seaforth and Camerons), which may be an additional incentive to the buyer. SC

CARDS and PRINTS

'The Thin Red Line' by D. S. V. and B. K. Fosten; colour plate series available from Pimpernel Studios, 5 Ross Close, Nyetimber, nr. Bognor Regis, W. Sussex PO21 3JW at £3.00 ea., or £15 subscription for six.

These meticulously researched and finely detailed paintings are the Fostens' work at its best. In this series they seem to be aiming to work their way through all orders of dress of the British Army, and not only depicting the major changes of regulations, but also fascinating details of the many variations at regimental and personal level.

Of the 19 plates seen so far, the subjects range from the 1750s to the 1890s, with two plates (Nos. 9 & 15) devoted to 18th century infantry; nine (Nos. 3, 4, 5, 11, 12, 14, 17, 18 & 19) to Napoleonic Wars infantry, cavalry and artillery, including subjects from 1802 to 1815; five (Nos. 6, 7, 8, 10 & 16) to infantry and cavalry of the 1850s; and three (Nos. 1, 2 & 13) to the period 1868-1894.

The plates are well printed on good quality sheets of A4-size card, convenient for filing, and each is accompanied by a separate page of text, sensibly written and packed with information. Each plate is decoratively laid out, and crammed with images: full figures (front and back views), patterns of coats, caps, lace, badges and buttons, accoutrements and weapons.

A good example of Fosten thoroughness is Plate 15, showing uniforms of the Royal Fusiliers, c. 1789: nine full figures based on a set of contemporary water-colours, and more than 30 details, including pioneer caps, canes, gloves, sashes, sword hilts, epaulettes, 'wings', lace patterns, badges, belt plates, a gorget and a knapsack. Drawings of these figures were previously published in C. C. P. Lawson's *A History of the Uniforms of the British Army*: a splendid pioneer work in five volumes, rich in contemporary material, which was published over such a long period that later volumes suffered badly from very sketchy illustrations. It is wonderful to see the originals of these drawings so carefully interpreted and so clearly presented. The enormous powdered plaits tucked up under the fusilier caps, and the powdered side-whiskers worn with the pioneer's bushy black moustachios, are particularly interesting.

One wonders if a book could ever be produced from this series; and one drools at the thought... This work ranks with the very best of Knötel, Lawson, and Rousselot. It is an absolute 'must' for anyone seriously interested in the subject; subscribe now — or live to regret it, when the first plates go out of print. GAE

We have also received:

'A Historic Victory' by Frantisek Nesvadba; Orbis Press Agency, Prague (Historical Images Ltd., 52 Cheddington Rd., London N18 1LR; £3.00), a paperback account of the Second World War very much from the Soviet point of view, with some illustrations. The distributor specialises in Central and Eastern European imports — books, postcards, figures and kits; and readers may care to note their address, as some of the other items may be of more interest than this book.

'British Combat Vehicles Today' by Simon Dunstan (Arms & Armour Press, Tanks Illustrated No. 23, £3.95), in the usual photo-book format, with many views of trucks and support vehicles.

'Combat Helicopters since 1942' by K. Munson & A. Lumsden (Blandford War Photo-Files, £10.95 h/bk, £5.95 p/bk), nearly 200 photos and captions.

'The Official History of the Great War: France & Belgium, Dec. 1915-July 1916' (facsimile reprint; Shearer Publications, 6 Verran Rd, Camberley, Surrey GU15 2ND; £15.00 h/bk, £11.00 p/bk), the second in a most welcome planned reprint of all Western Front volumes in this monumental series.

'Special Operations Executed' by Michael Lees (William Kimber, £12.50), an illustrated memoir by an SOE officer who operated in Serbia and Northern Italy.

'Bombs and Booby Traps' by Capt. H. J. Hunt (Picton Publishing Ltd, £12.95), an illustrated account of bomb disposal work in London in the Second World War.

'Attack on the Somme' by Edward Liveing (Spa Books, PO Box 47, Stevenage, Herts SG2 8UH; £5.95), a facsimile reprint of the account of a subaltern in the 12th Londons, 56th Div., of his experiences on 1 July 1916; particularly interesting in that it was one of the earliest accounts, being published originally in 1917.

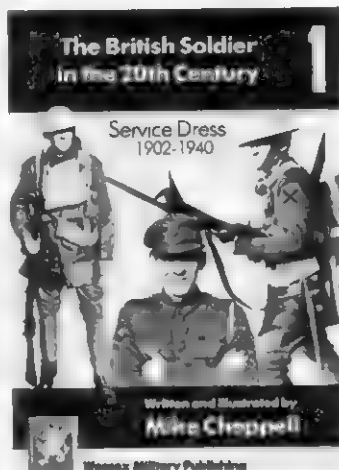
'Over the Beach: The Air War in Vietnam' by Zalin Grant (Norton, £14.95), a narrative built around operations from the USS *Oriskany*, 1966-72.

'The Air War 1939-45' by R.J. Overy (Papermac, £8.95), a general overview of the air war on all fronts, from a strategic and economic more than a tactical viewpoint.

'The Invasion Before Normandy' by Edwin P. Hoyt (Robert Hale, £12.95), described as the first full account of the costly 'battle of Slapton Sands' in April 1944, in which many hundreds of Allied servicemen lost their lives to an E-Boat attack.

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U-Boat Uniforms: continued from p. 24

below the wearer's face, ending in a mouthpiece. A nose clip was attached to the apparatus with a cord; and simple lightweight goggles were worn to protect the eyes during escape.

In the (largely theoretical) event of an escape from a submerged boat, the survivor could close the valve on the mouthpiece on reaching the surface; up to this point it had worked on the rebreathing principle. The bladder could then be inflated by turning the valve of the oxygen cylinder, which protruded through a seal on the lower right side of the bladder. This inflated the apparatus for use as a life jacket. The bladder could be deliberately deflated by turning an outlet valve high on the right side. When inflated the apparatus looked not unlike an inflated car inner tube - see 'MI' No. 4 p. 16. **[MI]**

Concluded. It is hoped to cover in greater depth the subject of individual boat badges worn on headgear by U-Boat personnel in a future article. Any reader willing to loan relevant photographs for copying should write to the author c/o the Editorial box number (see p. 5).

Select Bibliography

Books which can be recommended as further reading on the specific subject of U-Boat uniforms are somewhat limited in number. However, some publications dealing more generally with the Kriegsmarine as a whole do include material on the U-Boat arm, and have been listed below.

Uniformen der Deutschen Wehrmacht — Heer, Kriegsmarine, Luftwaffe by Eberhard Hettler. New publication by Verlag und Gesamtherstellung Militariaarchiv K. D. Patzwall, Hamburg, 1979. A facsimile reprint, with colour plates, of the original 'Hettler'; although it includes the 'Nachtrag 1939/1940' (supplement) it only covers pre-war and early-war period clothing.

Unsere Marineuniform — Ihre geschichtliche Entstehung seit den ersten Anfängen und ihre zeitgemäße Weiterentwicklung von 1816 bis 1969 by Josef Zienert; Helmut Gerhard Schulz Verlag, Hamburg, 1970. Relies heavily on facsimile reprint of the 'Hettler' above, amongst other books, but up-graded with a mass of wartime naval instructions regarding uniforms, ranks, insignia, etc.

German Uniforms of the Third Reich by Brian Leigh Davis, colour plates Pierre Turner; Blandford Press, Poole, Dorset, 1980. Deals with various naval uniforms including U-Boat uniforms and clothing. *Badges and Insignia of the Third Reich, 1933-45* by Brian Leigh Davis, colour plates Malcolm McGregor; Blandford, 1983. Includes a section

of text together with a number of photographs and colour plates of Kriegsmarine insignia.

Orders, Decorations, Medals and Badges of the Third Reich by David Littlejohn & Col. C. M. Dodkins; R. James Bender Publishing, California, USA, 1968. Full coverage of naval War Badges.

For Führer and Fatherland: Military

Awards of the Third Reich by LTC John R. Angolia; R. James Bender Publishing, 1976. Deals with naval War Badges and their citations.

The German Navy in World War Two: A Reference Guide to the Kriegsmarine 1933-45 by J. P. Mallmann Showell; Arms & Armour Press, London, 1979. This has a section on ranks, uniforms, awards and insignia compiled by Gordon Williamson; and is heavily illustrated.

U-Boats under the Swastika: An Introduction to the German Submarines, 1933-45 by J. P. Mallmann Showell; Ian Allan, 1973, reissue 1987. An excellent book, which touches on the subject of uniform, and also has many useful photographs.

U-Boat War by Lothar-Günther Buchheim, published in English by Bantam Books, 1979. A superb record in words and photographs from a writer with first-hand experience — the author of *Das Boot*.

U-Boote im Einsatz 1939-45 by Bodo Herzog; Podzun-Verlag, Dorheim, 1971. More than 400 photos, and much useful information on specific boats.

Left:

A survivor from U-175 (Kapitänleutnant Brunis) is picked up by the US Coast Guard cutter Spencer which sank his boat in April 1943. He wears the fully inflated Dräger Tauchretter escape apparatus.

Below:

U-Boat leathers: coats of (left) Seaman branch and (right) Technical branch. (Michael Dyer Assocs.)



Antoine Charles Louis Lasalle, 1806

'VOLUNTEER'
Painting by ANGUS McBRIDE

Students of military costume will aver that the traditional distinguishing features of a hussar include a fur cap, furred pelisse, braided dolman, curved sabre and sabretache, all imitating the 'native' costume of the original hussars, the Hungarian light cavalry of the 16th and 17th centuries. But in reality, the hussar was an attitude of mind, as Baron de Marbot discovered when he joined the French 1st Hussars. He found that 'a typical hussar of the old school' was 'a hard drinker, a brawler, always ready for a quarrel and a fight; brave, moreover, to the point of rashness . . . absolutely ignorant of everything that did not concern his horse, his accoutrements, or his service in the field . . . his shako over his ear, his sabre trailing, his florid countenance divided by an enormous scar, moustaches half a foot long waxed and turned up to his ears . . . and withal such an air! — a regular rowdy air. . .'

Of all the cavalry leaders in history, the one who most exemplified the hussar ethos was Antoine Charles Louis Lasalle; indeed, he was the very archetype of the hussar mentality, epitomised by his remark that 'any hussar who isn't dead by thirty is a blackguard'.

Charles Lasalle (as he is generally known) was born in Metz on 10 May 1775, of minor nobility and a distant military background: an antecedent was Marshal de Fabert (1599–1662). His descent counted against him in the army of the early French republic: commissioned as a *sous-lieutenant* in the 24th Cavalry in May 1791, he was cashiered after his father was arrested on suspicion of being a Royalist agent. In 1793 Lasalle enrolled as a pikeman in the Paris National Guard, serving as a volunteer in the Army of the North; on 20 February 1794 he entered the

23rd *Chasseurs à Cheval* as a trooper, within a month rising to the rank of *maréchal-des-logis* (quartermaster NCO); and remained a light cavalryman in spirit for the remainder of his life.

His character meant that he could hardly have been anything else, his passions being fighting, tobacco, women, horses and alcohol, probably in that order. Because he epitomised the ideal hussar, his exploits became a legend in the French army. He was exceptionally handsome, with a dashing air and scandalous reputation; women found him irresistible, and in the late 1790s he fell desperately in love with Joséphine Berthier, wife of the marshal's younger brother, and married her in 1803 after her divorce. His other exploits were equally the talk of the army, such as gatecrashing a ball in Perugia, drinking punch and pirouetting around the dance floor — without once dismounting from his horse!

Such exploits should not mask his military capabilities, for he was far more than just a madcap *sabreur*. With the possible exception of Kellermann, Lasalle was the most brilliant cavalry general of the Napoleonic armies, excelling in the duties of light cavalry, especially advance-guard and pursuit. A strict disciplinarian, he kept a close eye on every aspect of his command's welfare, so that both men and horses were invariably as fit and ready for combat as was possible. He even insisted that his men drink his patent medicine made from fermented flour and rye, which they hated but which he insisted was beneficial to health.

ITALY and EGYPT

In March 1795 Lasalle was recommissioned as a lieutenant in the 23rd *Chasseurs*, and served in Italy as Kellermann's ADC. It was here that he laid the foundation of his reputation, executing a devastating charge at Rivoli; and his alternative reputation was also enhanced in Italy by a cel-

ebrated exploit in which he led 25 troopers through the Austrian lines at midnight, to enable him to spend the remainder of the night with an Italian *marchesa* . . .

Like Kellermann's, Lasalle's military career was dogged by ill luck. He commanded the 22nd *Chasseurs* in Egypt, where he became deeply depressed, writing mournful letters complaining that he was bereft of friends and that his hair was falling out; taken prisoner when the French army surrendered, he returned to France in 1800 and missed Marengo. He commanded the 10th Hussars for four years before he was promoted to *général de brigade* in February 1805, but he was then assigned to a dragoon command — a complete waste of his talents as a light cavalry commander of genius. In 1806, however, he received the command which made his name: the 5th and 7th Hussars, which became known as *La Brigade Infernale*.

THE 'HELLISH BRIGADE' IN PRUSSIA

To the inhabitants of Prussia the nickname was appropriate, for every village through which Lasalle's brigade passed was systematically searched, by one party to requisition food and drink, and by another seeking horse-shoes and nails. By the time Lasalle left, everything of use to his hussars had been appropriated; but unlike most French commanders he took only military necessities, allowing no indiscriminate looting. Lasalle and his two superb regiments performed prodigies in the pursuit of the Prussians after Jena, until the 'infernal brigade' arrived before Stettin on 30 October. This was a fortress of immense strength, with huge stocks of supplies, 120 cannon and 6,000 Prussians in garrison. Lasalle had about 700 hussars and no means of attempting an attack; so he calmly demanded that the governor surrender, or take the consequences of an assault



A portrait of Lasalle as *général de division* in 1809. The uniform is much the same as that worn in our colour reconstruction, though now with the three silver stars of rank upon the sash and raquettes, and a scarlet and gold sash. The waistcoat is now red, rather than the green worn earlier. (Print after François Flameng)

¹ The *Memoirs of Baron de Marbot* (trans. A. J. Butler; London, 1913; Vol. 1, p. 34)

and pillage. The bluff worked, and Lasalle took possession of the fortress.

Though his operations after Jena established Lasalle as the best advance-guard commander in Europe, his fortunes did not immediately prosper; though promoted to *général de division* in 1807, his command was kept inactive at Eylau, and was dispersed by artillery at Heilsberg; and at the end of the Polish campaign his responsibility was reduced to two brigades. He became depressed, suspecting that his lack of advancement resulted from Berthier's hostility (caused by the cuckolding of the marshal's brother). He twice asked Napoleon for command of the Guard *Chasseurs*, and was twice refused with some acrimony, though he was created a Baron of the Empire in March 1808 and a Count in June.

SPAIN 1808-09

In that year he was sent to Spain to command a light brigade, and at Medino de Rio Seco saved the day. Having executed one charge, he rode off 'with his sabre dripping blood' to report to his commander, Marshal Bessières, whom he found in a state of total indecision at a critical moment. Declaring, 'It needs a charge', Lasalle galloped off with the marshal's escort and other assorted troopers — a total of three squadrons, whose charge decided the battle.

Yet even after this brilliant success, Lasalle thought himself neglected, with justification. Bessières was replaced by Soult, who did not like Lasalle and gave him no credit. As Lasalle wrote, 'My two regiments of chasseurs surpassed themselves and made a horrible carnage among those disgusting Spaniards, yet no one said anything about them. I saw sabre wounds eighteen inches long, and severed arms. It was magnificent. But — not a word about us . . . injustice due to the change of Marshal. . .'

Lasalle's depression increased after his wife and their infant daughter returned

home from Spain, the Peninsular campaign being too arduous for her; he even made his will, generously adopting as his own Joséphine's three sons by her first husband. Yet his moment came again; at Medellin the superb discipline he had instilled into his command allowed an immaculate withdrawal under fire, so that the Spanish were awe-struck and in no mood to resist the counter-charge when it came. Iron discipline was as much the hallmark of the 'Lasalle touch' as the eventual charge *à l'outrance*. 'Look at those mad sods!', he would say, as enemy cavalry charged towards him at full gallop; 'Let them wear themselves out!' Only at the last moment would Lasalle raise his pipe in the air to signal his own command to break into a gallop, thus hitting the oncoming enemy when they were blown and the French at peak speed. (A German pipe was his ever-present companion).

THE LAST CHARGE

In April 1809 Lasalle was recalled from Spain to command a light cavalry division for the campaign against Austria. He was delighted by the prospect, and planned a rapid march from Spain with only a brief stay in Paris en route ('I shall arrive at five in the morning, order a pair of boots, give my wife another infant, and be on my way'), before joining the army as quickly as possible to avoid Napoleon 'starting before I arrive'. In the event, he fought at Essling and at the siege of Raab, and finally at Wagram.

Before leaving Spain, Lasalle commented to his friend Gen. Thiébault upon his career and his future. 'I've lived a full life. What's the point of living? To earn a reputation, get ahead, make your fortune? Well, I'm a general of division at 33, and last year the Emperor gave me an income of 50,000 francs'. He must live to enjoy it, said Thiébault. 'Not at all', replied Lasalle; 'To have achieved it, that's satisfaction enough. I love battles, being

in the noise, the smoke, the movement; so long as you've made your name, and you know your wife and children won't want for anything, that's all that matters. For myself, I'm ready to die tomorrow'.



Detail of the rear braiding of the pelisse.

A portrait engraving by Forestier, after Gros.

Wagram found him in one of his morose moods; when Napoleon passed his division, Lasalle never spoke to him, but handed to Napoleon's secretary a petition on behalf of his children, written the night before, in the event of Lasalle's death. Until the closing stages of the battle his division did hardly anything; then, with the contest virtually decided, at about 8 pm Lasalle noticed a body of Hungarian infantry retiring in disorder. Gathering some squadrons of the 1st Cuirassiers, Lasalle shouted 'Follow me!' and, doubtless raising his pipe, galloped towards them. He was hit between the eyes by a musket-ball, and killed instantly. He had exceeded by four years his maximum age for a true hussar.

Lasalle's uniform

A hussar to the end, Lasalle is invariably pictured not in the staff uniform of his rank, but in his own, individual version of hussar costume. The uniform reconstructed by Angus McBride, based upon a portrait by Gros, dates from the Prussian campaign of late

1806. A green pelisse is worn as a jacket over a braided waistcoat, bearing the *Légion d'Honneur* on the left breast; his second medal, the *Couronne de Fer*, was awarded in June 1807. The sash is that of *général de brigade*, bearing the two silver stars of rank upon the knot, the same stars being present on the 'raquettes' attached to the pelisse, and below the crowned eagle upon the sabretache. The hat is that of a general, worn in place of a hussar head-dress. The most distinctive item of Lasalle's uniform, by which he is best known, were the baggy red overalls with false boots at the bottom, a style imitating the *mameluke charoual* or *serouel*, which became extremely popular in the later Napoleonic campaigns and during the Second Empire; the style eventually bore his name, 'à la Lasalle'.

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Sources:

The standard biography is *Le Général Comte Charles Lasalle* (Dr. F. G. Hourtoulle, Paris 1979; first published privately, 1970). A source more accessible to English-speaking readers is *Napoleon's Cavalry and its Leaders* (David Johnson; London 1978).

Antoine Charles Louis Lasalle
Général de Brigade, Prussia, 1806

